

OCTOBER 9-15, 2013

THE ADORABLE SOULS WHO PROTECT OUR LAND FROM INVADING FRUITS! PAGE 10

LA URBANA GETS PRETTY DAMN CLOSE. PAGE 37



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WE KNOW THE ELEMENTS OF A GOOD SCRIPT:

Tech money, blighted area, arts organizations looking for their big break. All we need is an audience, which may never come.

THE SHOW MUST GO ON

By Rachel Swan



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DBOX

YACHT IKEA

Outfit your home with America's Cup furniture: This is laugh out loud funny. I had no idea about this; in the next few years I will need a new refrigerator ["Everything Must Go!" Joe Eskenazi, Sucka Free City, 10/2]. Thanks, America's Cup, I can already smell the savings.
yasmineamali

CLOSING TIME

Bouncer column send-off: I cannot believe Katy St. Clair's decade-old relationship with *SF Weekly* is at the penultimate stage ["Paying Tribute," Katy St. Clair, Bouncer, 10/2]. I suspect her reason for leav-

ing will be the standard, canned — "to spend more time with the family." Certainly commendable, but so often just another façade. Well, there was no façade on St. Clair's [writing] — she shot from the hip and hit the target. I got some laughs from her that were long and deep. A man cannot ask for more than that.

William

BLOG COMMENTS OF THE WEEK

Road trip through *The Grapes of Wrath*: And, now everyone that

missed it the first time (except the one percent) will have the opportunity to relive the anguish of those Dust Bowl days ["Road Trip Recreation for 75th Anniversary of *The Grapes of Wrath*," Juan De Anda, the Exhibitionist, 10/2]. It would be more [realistic] if we didn't have credit cards and home equity loans. Anyone that cares for elderly parents and has children understands the universal feelings of desperation and hopelessness.

Dustyknows

Reader thinks Portland is tops when it comes to the food scene:

Right now? As if what — San Francisco's going to catch up? It has been this way for awhile ["Why Portland's Food Scene is Better Than S.F.'s Right Now," John Birdsall, SFoodie, 9/25]. This is the reason people at a well-known New York newspaper send reporters every year to Portland to drool over the diversity and art of the Portland food scene, and not S.F. Sorry about that.

Chriswiseowl

Another reader thinks San Francisco is tops when it comes to the food scene: Portland is great for cheap eats but it doesn't have the same level or number of top tier restaurants. S.F.'s scene compares to the level of NYC or L.A, not Portland.
GreatAP

Fake Larry Ellison is hilarious:

That is one of the funniest things I've ever read ["Faux Larry Ellison to San Francisco: Fuck You for Not Clapping Harder Over My America's Cup Win," *SF Weekly* Staff, the Snitch, 9/30]! Bravo to the author for putting a smile on my face. (Or is that a smirk?!) Loved it!

Laura L.

Photo of the week from **SFWEEKLY.COM/SLIDESHOW:**



Joseph Geha

Folsom Street Fair

EDITOR'S NOTE

This week, we see the end of a night at the bars that spanned nearly a decade. Yes, friends, the lights have come up for Bouncer. Since 2004, Katy St. Clair has taken us through the stories of San Francisco, one pub at a time. Hers was a long-term sociological study masquerading as a bar column. And so, after 450 columns, a blurry procession of strangers, a constant search for pickled meaning, and a flight of awards — including a mention in the *New York Times* about a fabled review of the Cheesecake Factory — last call has been announced. As with all good drunks, there's time for nostalgia, recriminations, half-remembered truths, and pointing. But let not that hangover last too long! Because Ms. St. Clair will return next week with a new column — which isn't about bars, but does concern another opiate of the masses ... one that never closes, and won't boot you for unruly behavior.

Brandon R. Reynolds, Editor

LETTERS POLICY

We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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DRIVEN TO DRIVE

How “sunk costs” can sink our traffic plans.

By Joe Eskenazi

Economists like to talk about “rational actors.” But, in reality, it’s hard to find many people who behave truly rationally. Let alone many actors.

It’s just not a part that’s easy to play. We’re impulsive, irrational, and awfully prone to toss good money after bad. One of the prime examples of this is “sunk cost bias,” in which people or entities can’t force themselves to write off a past poor and/or expensive investment, and continue — irrationally — to allow an unrecoverable cost to affect future decisions. In San Francisco, you could call this the “Barry Zito bias.”

But local examples extend well beyond sports (though management feeling pressure to play high-priced but underperforming players is a good example).

Here in San Francisco, city politicians would prefer residents to buy lots of expensive things and drive less. But a recent study out of UC Berkeley’s Haas School of Business indicates these goals may be at cross-purposes.

A paper co-authored by Cal professor Teck-Hua Ho examined the driving habits of Singapore residents. Granted, Singapore isn’t San Francisco; this city may have banned Happy Meal toys, but we haven’t quite gotten around to criminalizing chewing gum or — no joke — failing to flush the toilet after use.

Both locales are small, congested, and expensive, however. And, Ho’s analysis demonstrated that, even with the same model of car, motorists felt compelled to drive more if they’d paid more. For every additional 20 percent in unrecoverable, sunk costs invested in a vehicle, motorists drove it 10 percent more. The mindset, essentially, is “I paid through the nose for this damn car, so I’m not gonna take the bus. I’m getting my money’s worth.”

That is, of course, irrational. But whoever said the human race was rational? Ho’s paper

measures and charts our irrationality with eerie precision.

Back in San Francisco and its environs, the impulses revealed by this study could play out poorly on our streets. Green-friendly vehicles like the Prius and the Tesla remain status symbols. But, if their price were to drop enough that regular folks could afford them — would people feel the need to drive them? If motorists aren’t compelled to take out their gas-sipping cars, a larger portion of the traffic would be composed of folks driven to “get their money’s worth” out of expensive SUVs and other environmentally undesirable fare.

There’s a reason economics is referred to as “the dismal science.” When San Francisco traffic is involved, it’s even more so.



Boat Drinks

Yet another toast to excess!

Shortly after Team

Oracle’s victory last week, an ebullient Mayor Ed Lee issued press statements congratulating Larry Ellison for “the greatest comeback in America’s Cup history.” He also promised to fete the billionaire-backed team at City Hall, at a future date, for an undisclosed price. The mayor’s office still hasn’t specified who will bankroll this final hurrah for a yacht race that has already cost the city \$22 million (a figure partially offset by reimbursements from the America’s Cup Organizing Committee). Cup committee head Mark Buell was still awaiting details last week.

So were city bureaucrats, evidently. A spokeswoman at the mayor’s office said Thursday that Lee’s staff hadn’t made plans, or projected a cost for the victory party. But sources within City Hall believe it’s still happening.

Critics say it’s outrageous that San Francisco is throwing any more money at America’s Cup at all. “The people of San Francisco already paid for Ellison’s party 20 million times over,” laments former Board of Supervisors President Aaron Peskin, adding that this celebration is just one more example of unwitting public largesse.

Add in the irony that 10 of the 11 sailors on Oracle’s 72-foot catamaran were not American, and the proposed fete seems even more odd — a kind of home-team celebration for a team whose home connections are tenuous at best. But for an event marked by labyrinthine real estate deals, a flinch-worthy cheating scandal, and an untimely death, it might be a fitting coup de grace.

Rachel Swan

Reheated Debate

The launch of a new food-sharing app opens the door for lawsuits.

Weeks after creating a veritable explosion in the blogosphere, Seattle-based food-sharing start-up LeftoverSwap launched in earnest, releasing a free iPhone app that allows enterprising users to sell their leftover dinner to their neighbors. The first documented swap happened last week, when a man in

New York shilled a half-eaten bag of Popchips to a hungry buyer. Coincidentally, another bag of Popchips made the rounds in San Francisco the following day.

Though the ostensible purpose of the app is to mitigate food waste, it’s raised eyebrows among food safety officials, many of whom worry that ordinary users will handle their leftovers in decidedly unhygienic ways.

For now, founder Dan Newman and his unnamed collaborators are still tweaking the format and trying to gird themselves against lawsuits or citations. They’ve already struck down one of the service’s key components, which was to allow users

to negotiate a price for their dinner spoils. “We’ve taken money out of the equation,” Newman says via e-mail. “It’s primarily for giving food away.”

From a legal perspective, that’s a smart move. Richard Lee, who directs the food safety program and San Francisco Department of Public Health, says it will be difficult to intervene if LeftoverSwap no longer qualifies as a “retail service.” Without a paper trail to follow, health department officials will be hard-pressed to track any individual transactions. If users create a black market for leftovers, they might do it with impunity.

But that still leaves open the

potential for lawsuits, which could stymie business. Concerns over food-borne illness already hampered popular inner-Richmond restaurant Burma Superstar, which closed for a weekend after it was linked to an E. coli outbreak. Since LeftoverSwap doesn’t offer any protocol for preparing and handling food, the ramifications could be far worse.

Newman says, again, that the company took steps to erase culpability. Namely, it enlisted the help of an Oregon-based broker to draft a comprehensive insurance policy. He’s fairly certain that it will protect the company against lawsuits, and that if complaints crop up in other

jurisdictions — San Francisco, for instance — he’ll have a good argument to bring them back to Seattle.

Granted, a well-stacked insurance bundle is still a leap of faith for a sharing-economy business that’s still untested. Yet it’s a risk Newman is willing to take. For now LeftoverSwap has about \$300 in its coffers, but he’s considering other sources of revenue, such as web ads, or venture capital, or even a per-transaction fee — which would indeed bring the company into squishy “retail service” territory.

He just hopes you wash your hands before you handle that next bag of Popchips. **R.S.**



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SPAKE YOUR MONEY-MAKER

How tech companies turned gibberish into a brand identity.

By Rachel Swan

If the goal of a name is

economy — meaning a single word that speaks volumes — then no name in the world is more effective than “Google.” A misspelling of the mathematical term “googol,” it nonetheless has similar connotations. A googol is a 1 with 100 zeros after it, or ten duotrigintillion, or, in plain English, a number so large it doesn’t even exist in nature. (It could be used to denote the number of pennies in Eric Schmidt’s bank account, or the number of subatomic particles in the universe.) “Google” is a gibberish word that also connotes large quantities and manifold possibilities — in this case, the number of links generated by typing a single query into a search engine.

Evidently, Google did all of that on purpose. Founders Larry Page and Sergey Brin wanted to foment the idea that a Google search is boundless and liberating; in the company’s mission statement, they promise to “organize the world’s information and make it universally accessible and useful.” They also gained a competitive edge by contorting the word “googol” to create a made-up homonym, a move that branding experts suspect was deliberate. The name “Googol” might have been harder to commandeer and protect, given that it already had widespread currency. “Google,” on the other hand, is one of a kind.

And as such, it spawned a whole lexicon. Render the noun a verb and you get such phrases as “I’m Googling you,” and, “He’s an arrogant self-Googler” — both of which seemed exotic 10 years ago, but which have now become common coin. That would be a mark of success in any industry, but it’s even more pronounced when you consider that Google had to acclimate us to an entirely new form of technology, at a time when the Internet was still rather young.

Historically, that’s been the burden of technology companies, says UC San Diego associate marketing professor On Amir, who studies the machinations of naming and branding. In the early days of the Internet, he says, companies often had to endow their products with generic names that helped explain the function to consumers. In terms of adoption, Amir explains,



Gumroad’s CEO
Sahil Lavingia

“every new form of technology seemed like an uphill battle.”

Take America Online, for example: straightforward, self-explanatory, zero sex appeal. The name gathered dust almost as soon as people started using it, and quickly became associated with wheezing dial-up connections and archaic e-mail addresses. These days, having an AOL e-mail account is like being Amish.

But the new spate of start-ups has less to worry about, since most of their audience grew up using modern gadgetry. That’s opened the door for more imaginative, nonsensical names that help differentiate individual businesses in an increasingly crowded market, Amir says. Twitter, for instance, began life as Twttr, a name that hewed to the five-character length for Short Message Service (SMS) — more commonly known as text messaging. (Originally, the idea was to create a service that would allow one person to message a group.) It was the brainchild of co-founder Noah Glass, whose comrades later changed the name to “Twitter,” which seemed more accessible, familiar, and apropos of a network that encouraged online babble.

And like the name Google, “Twitter” sired its own set of nouns and verbs, which only helped crystallized the brand identity. Users of the service “tweet,” a word that refers both to the action of micro-blogging, and to the 140-character blog itself. There’s even a name for people who’ve used the network to create a cult of celebrity: Twitterati.

While it’s unlikely that Glass or co-creator Jack Dorsey anticipated the name’s massive popularity, they clearly had some inkling of what it takes to make something pronounceable and memorable. “Twitter” is tech branding par excellence: Not only does it consist of two consonant syllables; the moniker also explains what the service does. People like it for the same reason they like the name “Visa” better than “Mastercard,” Amir says, the difference being that nobody actually knows what “Visa” means.

Yet even a company inspired by bird sounds might seem staid and square by today’s standards. The latest crop of start-ups are veering ever more frequently into nonsense

territory, partly as a mode of survival (most companies buy a web domain long before creating a product, so they have to scour for something that isn’t claimed yet); partly for logistics (like Google, they want to protect their trademark assets without stepping on someone else); and partly — well, mostly — for fun.

Zynga, for instance, is christened for co-founder Mark Pincus’ bulldog Zinga, albeit with a hipper spelling. The online storefront Gumroad — which allows web designers, game developers, and artists to sell directly to audiences — is a portmanteau of the “roads” running through Internet portals, and the gummy connections between them. CEO Sahil Lavingia says he also wanted the brand to conjure images of colorful candy; to him, “colors” signify “diversity.”

Other names, such as that of San Francisco’s now-ubiquitous car-hire start-up Uber, seem even more calculating. In German, “Uber” means “above”; in English it denotes something superlative and high-quality. Initially founders Garrett Camp and Travis Kalanick called their service UberCab, to suggest that it competed directly with, but still outstripped, traditional cab companies. They shortened the name after San Francisco Municipal Transportation Agency sent a cease-and-desist order that accused Uber of deceptive marketing.

If anything, the names of future start-ups will become even more alliterative and incomprehensible, celebrating sound for sound’s sake, rather than the old rule that a name should contain an explanation. That’s a good route for a company whose product is hard to explain anyway, or a business that has to permeate language barriers so it can scale internationally. It also applies to any company founder trying to create a veneer of sex appeal, even if he traffics in a boring hinterland of the Internet (mobile payments, enterprise social networks, commodities and exchanges).

Thus, the Googles and Micro-softs of yesteryear paved the way for a new spate of Yammers and VigLinks and Gumroads, all defying the credo that a name must be worth a thousand words. In fact, it need not contain any actual words at all.

Rachel.Swan@SFWeekly.com

The Snatch

Considering love the ultimate drug.

Bookworm Drug Bust

\$1.2 billion in sales and hundreds of kilograms of drugs later, Silk Road is closed. The alleged founder and operator of Silk Road — the Deep Web marketplace where illegal drugs were bought and sold using Bitcoin — was arrested on Tuesday at the public library in Glen Park, according to Reuters. Ross Ulbricht, 29, ran Silk Road from a series of locations in New York and in San Francisco, under the handle “Dread Pirate Roberts” from January 2011 until last Tuesday, when FBI agents nabbed him. It all began when he used a Gmail account with his real name. Investigators kept tabs on the account, and intercepted a shipment of fake IDs ordered by Dread Pirate Roberts — which were shipped to an address on 15th Street, where Ulbricht rented a room for \$1,000 a month under the fake name “Josh,” which is way less intimidating than “Scarface.”

Hand It to the Lesbians

A new study published in the *Journal of Homosexuality* is advising us to get a grip — especially if you’re a straight woman. The study examined factors of hand-holding behaviors in lesbian relationships to determine if they were more egalitarian than in heterosexual relationships, where men often have the upper hand — literally. Researchers surveyed 340 women in same-sex relationships across the U.S.; participants were asked to take their partner’s hand in whatever way seemed “most natural and comfortable.” They were then questioned on a variety of factors. Of those, the two that made a difference in hand positioning were height and whether the women had dated men in the past. The taller person tended to have the dominant hand positioning, and the partner who’d dated men tended to have the submissive hand. “Our results suggest that hand holding position does not reflect a dominance or power differential between partners, at least within a female-female relationship,” the researchers explained. So when it comes to power equilibrium in lesbian relationships, you’re in good hands.

For more news, go to blogs.sfweekly.com/thesnitch.

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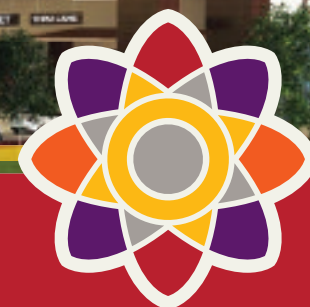


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DOG ENFORCEMENT AGENCY

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Peter de Souza presses a keycard against an ivory-hued wall, and a door you'd never notice if you didn't know where to look pops open. As de Souza is a serious federal agent outfitted in a serious blue uniform, there must be an acronym describing this hidden-door entry. An HDE, perhaps?

We enter a hulking freight elevator and descend into the bowels of San Francisco International Airport. It opens into a series of well-lit, antiseptic corridors leading to an imposing door emblazoned with an eagle motif.

This is where they keep the beagles.

Soft classical music emanates from a room stocked with enough doggie biscuits to qualify as a canine Valhalla. De Souza methodically slices them into TicTac-size chunks, which he refers to as “cutting treats” (CT?). He carefully transfers the pile into the pouch he wears on his right hip in lieu of a holster. De Souza looks up and grins. “I am, basically, a Pez dispenser for the dog.”

Behind him sit four fenced-off kennels containing two dogs. One, Floyd, is tired and shy. But de Souza's dog, Skipper, is practically dancing. He can't wait to get to his Pez dispenser. There is nothing he wants more than to be given a treat.

But treats aren't given. They're earned. And in order to earn a treat, Skipper must play the game: Find the meat, get the treat. It's the same game they play every day at SFO.

Find the meat, get the treat.

Upstairs, the hidden door pops open, and de Souza and Skipper emerge, blinking, onto the airport's international concourse. The baggage carousel is full and churning noisily, and the area is thick with passengers deplaning from a Shanghai flight shouting over the din. Skipper pulls, frantically, at his lead.

It's time to play the game.

“The first thing everyone asks,” says a supervisor in the Department of Homeland Security's department of Customs and Border Patrol (CBP), “is ‘What's the craziest thing you and the dog have found?’”

Your humble narrator takes note. That's our *second* question.

Answers: men with live birds taped to their bodies; dried monkey or rat meat from Africa “with the teeth still in it”; and, in de Souza and Skipper's case, a Giant African Snail the size of a NERF football.



Skipper pursues justice while Peter de Souza prepares a reward.

It was alive.

And that's the game: Beagles and their human Pez-dispensers rush through the baggage area, searching for contraband fruits, vegetables, meats, and the occasional snail the size of your foot (these are forbidden in the United States as they'll devour all the crops they can find — or plaster and stucco if they can't). But Skipper doesn't care if he unearths an orange, a rat sausage, or a snail. It's all the same to him. Whatever he finds earns him a treat. A beagle and his canine enforcement officer can make up to 30 seizures a day. Last year at SFO alone, government-owned beagles sniffed out 18,256 rats, fruits, and God knows what other crop-destroying varmints or pest-laden snacks.

That's a lot of doggie treats.

A female customs agent uses an acronym she forbids us from printing to indicate that an elderly couple eating pears in the baggage area have had the fruits taken away from them. Counterintuitively, fruits and vegetables are even easier for beagles to sniff out than meat. Since the dogs are so bottom-line oriented — there's nothing they want more than that treat — some gravitate wholly toward flora. This

must be remedied, a supervisor says, with “meat training.”

But that's not a problem with Skipper. The agents tell tales about this animal that mirror a superhero's origin story. A mid-sized beagle with eyes that'd be oversize on a 100-pound dog, he was discovered, as a puppy, running the streets of Detroit. But he had a gift: Even among dogs, this was a food-obsessed creature, with a nose to match. Workers at the shelter noticed. They took him to a hardware store and larded the place with doggie treats.

Skipper found them all.

Video of Skipper at work was forwarded to the director of the National Detector Dog Training Center in Newnan, Ga. Her response was succinct: “I want that dog.”

She got him.

Skipper takes off like a bull out of the chute, with de Souza struggling to keep pace. It immediately becomes apparent why this is a job relegated to tiny beagles — apart from possessing a nose for fruit that puts Toucan Sam's to shame. The beagle slaloms in and out of stacked bags and leaps over baggage carts. He crams his face into peo-

ple's pant cuffs and backpacks and paws, aggressively, at any bag containing items that he feels will earn him a treat. A panting De Souza later notes that his canine partner has but one shortcoming: “He's crazy!”

Skipper's antics draw points and laughter from the jet-lagged Chinese passengers. But a full-size dog accosting people and their bags with this degree of obsession wouldn't be very funny at all. Federal officials don't much care if a German Shepherd scares the bejesus out of a drug runner. But with someone whose mom packed him an illicit ham sandwich, that would be suboptimal.

Skipper is a high-energy kind of crazy; while most beagles indicate a suspect package by sitting next to it, he leaps atop them and digs like he's at the beach. De Souza unzips the bag — Oscar Mayer wieners are within. Score one for Skipper.

In fact, in order to keep the dog sharp, three other dummy bags have been scattered around the carousel by de Souza's supervisor. Skipper homes in on them like a shark on the trail of a bleeding cow; he tips over the blue purse atop the garish plaid rolly bag, and leaps, with all four legs, to point out a



Photographs by Mike Koozmin

black satchel atop a cart (contraband: more wieners and an orange). But Skipper isn't done yet. He yanks his now-sweating handler across the floor to pounce on an elderly Chinese couple's suitcase. They unearth a roll of toilet paper, and then a cup of dry noodles.

No dried rats. No giant snails. No live birds.

But not so fast. It turns out this is the couple made to disgorge their offending pears. Skipper's change of behavior (“COB” in handler-speak) was due to residual pear odor (RPO?).

Skipper accepts the treats he has coming to him. But there's always room for more. He places both paws on your humble narrator's backpack. It's dumped atop the airport carpet, and Skipper bays and digs with abandon. Within, de Souza discovers four apples, two bananas, three carrots, and, for good measure, a tin of herring. We're busted. But no hard feelings.

Don't hate the Skipper. Hate the game.

For a trove of photos of Skipper in action, see SFWeekly.com/slideshow

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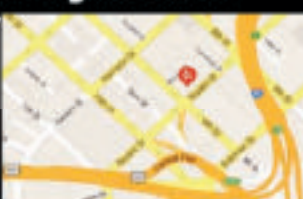
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THE SHOW MUST GO ON

We know the elements of a good script: tech money, blighted area, arts organizations looking for their big break. All we need is an audience, which may never come.

By Rachel Swan

Evan DuCharme

Through its many incarnations, the Strand Theatre has become a near-perfect symbol of transitions on Market Street. It hosted stage productions from 1917 until 1977, first as part of a chain run by vaudeville showman Sidney Grauman, and later under the auspice of Westside Theatre Company. In the 1990s it screened porn movies and became a den for pimps and crack dealers, who streamed in each night to accost the clientele. A police vice squad raided the building in 2003. It was boarded up for years. The walls crumbled, the roof caved, and rain puddled beneath the rotting seats. The ground floor became a bird graveyard, the upstairs a homeless encampment. Squatters decorated the walls with spray-painted messages: “Junkies for Life,” and “RIP Danny Boy.”

Then, in 2010, Carey Perloff set her eyes on the dilapidated building. Perloff was searching Market Street for space to expand the American Conservatory Theater, where she serves as artistic director. Like much of the surrounding neighborhood, it seemed ripe for renovation.

ACT purchased the building for \$4 million, subjected it to a \$32.5 million restoration effort, and rendered it the crown jewel of a new

Mid-Market development. The new Strand is slated to open in January 2015, and Perloff hopes it will not only bejewel, but also animate, a traditionally blighted area. Large video screens in the lobby will show student films, or simulcast performances from inside the theater, while the windows above will allow a new generation of theater-goers to gaze over City Hall.

“I think it will really anchor this street, and sort of light it up in a way that will really change Market Street,” Perloff says, blue eyes twinkling as she gestures over the steep-banked venue, its aisles still strewn with cement chips and broken chairs. Perhaps if the Strand is really successful, it can even appeal to a new generation of adults with disposable income that sits within spitting distance, and that’s become a sort of White Whale for San Francisco arts institutions: The Twitter crowd. Once an old dynasty of angel donors dies out, theater companies will need to convert members of the smartphone generation into patrons.

Perloff has her doubts. “It’s definitely — complicated,” she says, pausing a beat as though looking for a more politic word. “Those companies, you know, they work 18-hour days. And they as of yet aren’t par-

ticularly integrated into the city. You know Twitter’s up on the ninth floor and you don’t get much sense of it from down below.” She brightens. “I don’t think they get exactly what it is yet, but I think when it’s here, they’ll love it.”

In other words, Perloff believes that if you build it, maybe they’ll come. That notion is so integral to the new Mid-Market corridor that it’s all but embedded in the city’s marketing credos.

On the eve of its estimated \$15 billion IPO, Twitter has transformed San Francisco’s downtown retail corridor. It’s also transformed city tax policies. In 2011, then-interim Mayor Ed Lee enacted the “Twitter tax break,” designed to give companies throughout Mid-Market a six-year reprieve from payroll taxes on new hires. Though the law ended up benefitting many retail outlets, hotels, and craft coffee shops that descended on the area, it originally served as a carrot to keep Twitter in San Francisco. A year later Lee and his billionaire benefactor, Ron Conway, pushed a new payroll tax to voters. When the new initiative takes effect next year, San Francisco will tax companies based on their gross receipts, rather than the size of their

workforce. It will bolster tech start-ups — which have large payrolls, light overhead, and little revenue — at the expense of other industries.

Yet Twitter and the various tech companies to follow — the social network Yammer, the interior decorating site One Kings Lane, and the software company ZenDesk — also changed Mid-Market indelibly when they moved into a giant Art Deco building at 1355 Market St., now rechristened Market Square. Another crop of them recently descended on a newly renovated high-rise at 1455 Market St., now home to mobile payments company Square, Inc. and the ride-share start-up Uber, which shunted its headquarters there after signing a lease in July. Those changes led real estate experts to dub Market Street the epicenter of a new San Francisco land-grab, a title formerly bestowed on SOMA.

In the past year alone, property values have soared; Perloff says that within months of ACT’s \$4 million Strand purchase, the adjacent lot sold for \$8 million, to a condo developer. Once the domain of greasy spoons, drug dealers, and funky arts nonprofits, the blocks between Powell Street and Civic Center BART stations now harbor Michelin Star restaurants, artisanal cafes, swanky

health food stores, and luxury apartments where a two-bedroom can rent for up to \$4,700 a month.

It’s a rather precarious place to groom an arts district, given Perloff’s observation that tech employees haven’t traditionally patronized the arts. And yet art is a cornerstone of the Mid-Market campaign; amid the Strand resurrection ACT also opened a new stage in its costume shop next door, while SFMOMA launched a massive expansion to triple its gallery space. Even if that’s all just a fig leaf to cover up what’s actually a lucrative tech development, many arts organizations have bought into the city’s plans on the belief that they, too, will benefit from urban revitalization.

San Francisco is abstractly interested in caring for its old arts institutions, and it generally pins revitalization efforts around them. That’s what it did with the ill-fated Fillmore Jazz District, the more promising classical music halls at Civic Center, and all previous attempts to inject life into Mid-Market — most of which revolved around creating a “theater district.” Just as jazz helped sell a Fillmore revitalization plan that flopped, theater is part and parcel of the image being culti- ➤ p14

vated for the downtown corridor. It's San Francisco's latest attempt to use history opportunistically, as a way to attract modernity.

"It wasn't Twitter that revitalized Market Street," Lee insisted, holding court at Strand Theatre's ribbon-cutting ceremony last week. "It was the arts organizations. We talk a lot about technology in the city, but technology cannot live without the arts."

And yet, there's often a serial, repetitive nature to how San Francisco's various "theater district" campaigns have played out. The great romance of San Francisco is to create a city where art, music, theater, and technology all flourish together, but so far, that vision hasn't quite borne out in reality. From a city booster's perspective, that might not matter; the tech sector will generate enough money to bankroll an arts district, even if the two worlds never intersect. Rising land values may cause small businesses and nonprofits to get displaced in the meantime, but that's just the cost of gentrification.

In theory, tech was supposed to shepherd other business into Mid-Market, generate revenue that the city could siphon off to arts programs, increase foot traffic, make the area safer, dispatch employees to work in local soup kitchens or pick up trash, and forge a relationship with the existing community that was largely symbiotic.

San Francisco has seven months left to assess the economics of Mid-Market before its economic development report is due in May; meanwhile, the landscape is transforming. Mayor Ed Lee's critics say he sold out three neighborhoods — SOMA, Mid-Market, and the Tenderloin — to lure Twitter in; supporters say that was the only way he could ensure a successful revitalization. San Francisco's most aggressive, prehensile, government-endorsed gentrification campaign might also be its most fruitful. Or its most pernicious, if swelling property values drive out the very arts district that the city envisions.

Hating on tech companies has become a favorite San Francisco pastime. But it sometimes demands leaps of imagination. Since Twitter allows few interlopers within its gates, the amenities contained within — the rooftop garden, air hockey table, Pilates classes, catered lunches, and full-service cafeterias — have become the stuff of legend. In reality, few people know the inner workings of the companies in Market Square and they, in turn, seem to have little interaction with the world below. The conventional wisdom is that most Twitter employees work 16-hour days, and a recent Reuters article reported the rationale for the move to Mid-Market: that



Photographs by Evan DuCharme

the easy-access location allows employees to go home for dinner and come back to work at night, according to Twitter CEO Dick Costolo. Many San Franciscans believe that tech workers dwell in some kind of cultural isolation, even as their employers change the economy and landscape for everyone else.

That's at least the impression that neighbors glean. Nick Olivero, who runs the nearby Boxcar Theatre, says he's visited Twitter three times, and doesn't understand why the employees would ever leave. "A gym, candy store, free cafeteria," he writes via e-mail. "The tech companies won't change the nightlife, just appearances of run-down buildings."

If they're not changing nightlife, they're certainly changing everything else. Over the past year, several luxury housing projects have taken root on Mid-Market, along with a new Market Street Place Mall. Neighborhood greasy spoons shuttered to make way for fancier eateries: Pearl's Deluxe Burger took over a storefront once occupied by the Market & 6th St. Food Corner (known for its sign advertising pizza-spaghetti and lumpia burritos), and in February, four-star restaurateur Daniel Patterson signed a lease for the building that once housed the Iron Wok Chinese Restaurant. Meanwhile, a French-inspired brasserie and high priced grocer moved into the Market Square building. A craft brewery opened in the ground floor of the Argenta Building at Market and Polk streets, and a phalanx of new office condos in the Warfield Building will soon house Benchmark Capital and the music start-up Spotify. A 17-year-old Himalayan imports shop held its going-out-of-business sale last month, while the owners of Kaplan's

Surplus & Sport Goods geared up to sell their building. Police even cracked down on the chess tables between Powell and Civic Center BART stations, in an effort to curb drug trafficking and make the area more pedestrian-friendly.

The list goes on and on. Around three dozen development projects are underway, in an effort to fulfill former Mayor Gavin Newsom's vision of Market Street as the Champs-Élysées of San Francisco.

That's a marked improvement for the traditionally depressed area, which was long subject to desperate, half-baked revitalization campaigns. In 2005, San Francisco's Redevelopment Agency conceived a grand plan to rehabilitate Mid-Market, using eminent domain to acquire vacant properties and turn them into affordable housing units or retail spaces. Once the agency passed its plan off to the Board of Supervisors, it foundered. For years afterward, the whole area languished, as did all investment in the city. Tenderloin Housing Clinic founder Randy Shaw contends that while the 2005 revitalization was ill-advised — it's dicey for a local government to divert taxpayer money to private developers — it may have been moot anyway, given that 2008, 2009, and 2010 were "economic dead years."

Historically, Mid-Market just hasn't had a ton of enticements to draw in the 65,000 people who flock to Powell Street BART station and its cable car turnaround each day, says erstwhile real estate mogul David P. Addington, who once owned the Warfield Building. In 2009, Addington introduced a fruitless ballot measure to install billboards on the properties between Fifth and Seventh, which, he said, would bring in revenue but also turn Market

into a mini-42nd. (Needless to say, Addington owned several of those properties.) Though the measure flopped, Addington's 42nd Street illusions lived on.

"Only a limited number of people ever cross Fifth Street and go west," he says. "If they did, then you could create an arts theater and entertainment district on par with the finest in the world."

That wasn't the last gasp for abortive transformation plans. In 2010 Newsom announced plans to resurrect the redevelopment strategy that failed five years prior, holding a press conference at Show Dogs, a new gourmet wiener eatery adjacent to the Warfield. By pooling \$11.5 million from city coffers with federal loans from the Department of Housing and Urban Development, Newsom planned to create low-interest loans for businesses, which in turn would turn the phalanx of neighborhood stereo outlets, homeless encampments, and strip clubs into a "cultural district." Although development efforts still doddered along, Newsom saw a couple of small victories that year — namely, the opening of Blick Art Materials on Sixth Street, in a storefront that once harbored a smaller competitor, Pearl Paint. Newsom turned the ribbon-cutting into a coronation, calling Blick a new "economic catalyst" for the neighborhood.

And so, through many cycles of death and regeneration, the Mid-Market arts district pipe dream persisted in San Francisco.

It wasn't until Lee and a coterie of other city politicians persuaded Twitter to move into a gutted Market Street furniture store that the long-deferred revitalization plans actually took shape. And it required something of a Faustian bargain.

Over the past three years, city officials have bent over backward to keep tech firms happy. In 2012, San Francisco lost \$14.1 million in potential revenue from tax breaks. Paradoxically, business tax collections also increased by 12 percent, a figure that tech-boom enthusiasts link to the newly stimulated economy.

And yet, by some measures, the city's love affair with tech has the cast of a handshake deal; tech companies get to expand their workforces with impunity, and in return, they've helped fund playgrounds, kept streets clean, and bring thousands of people to a once-sterile downtown.

At the same time, San Francisco squired various arts organizations and small businesses into the Mid-Market fold, trying to create a downtown that hews to the city's self-image. Ever-mindful of rising property values, the city is taking a more interventionist approach than it has in previous years, according to Amy Cohen, director of neighborhood business development for the mayor's Office of Economic and Workforce Development. It's used a constellation of public-private partnerships to bankroll storefront improvements and loan programs, and it helped the Strand secure a federal tax break by creating a for-profit entity under the aegis of ACT.

But it's just one of many venues. Between the Golden Gate, Cutting Ball, EXIT, ACT Costume Shop, Boxcar, and Orpheum Theaters, not to mention nearby art spaces Bindlestiff Studio and Intersection for the Arts, Mid-Market has several thousand seats to fill each night. Addington doubts that another 300 at the Strand will be the tipping point. "We have about 10,000 seats here," he says, "and then you go

beyond the Strand and you have Davies Symphony Hall and the Opera House — that's another 10,000. So now we're up to 23,000."

He worries it may be a tall order to put people in all of them. To housing activist Randy Shaw, that's inconsequential. So long as San Francisco nurtures its tech sector, it can always graft an arts district on top. If that means arranging sweetheart deals for tech companies, then so be it.

"Market Street's economic function was historically theaters," Shaw explains, "but they all closed by the 1960s. ... You can't just have theater be the driving force. There has to be private sector investment." He points to the benefits that Twitter created for Mid-Market, first by inducing local real estate firm Shorenstein Company to rehab a historic building, then by paving the way for residential development, which in turn created a new tax base. "We've had a number of other booms," Shaw says, "but no one was building at 10th and Market or 100 Van Ness."

Others, like former Supervisor Chris Daly, see it differently. In his eyes, Lee's plan for Mid-Market eerily parallels the '90s-era gentrification of San Francisco's Mission District, which allowed white hipsters to effectively colonize a working-class neighborhood. Daly says he felt the effects of the Mid-Market boom firsthand, when rising property values forced him to shutter the bar he owned at Market and Gough streets. He's still bitter about it.

"When folks ask what happened to Buck Tavern," Daly says, "I just tell them I got Twittered."

NEMA, the glittering cluster of high-rises that recently opened on 10th and Market streets, purports to be something called a "lifestyle pioneer." (NEMA stands for "New Market.") With its outdoor heated

pool, full-time concierge desks, saline pool, electric car charging stations, oak-paneled solarium, and abundant Apple TVs — gadgets are the doilies that decorate the architecture — the buildings seem breathtaking and aspirational, a perfect monument for San Francisco's nouveau riche. The apartments have quartz countertops and roller shades on the windows; the outdoor terraces afford sweeping bay views; Siri's soothing, computerized voice wafts through the elevator. An 800-square-foot one-bedroom goes for about \$3,400 a month.

NEMA sits blocks away from a homeless encampment at Civic Center Plaza that has bedeviled city boosters for years. It's a giant open expanse where people gather on squares of perfectly-manicured grass, arranging their possessions on large plastic tarps or stuffing them in garbage bags. Some particularly enterprising folks hawk packages of room deodorizer or laundry detergent, or boxes of cookies. The fountain there is a pile of stone guarded by police barricades and caution tape. On a recent Friday night, in true San Francisco fashion, a homeless man strode through the area wearing an "I Love NPR" T-shirt.

While most of the crime in that area falls in the "quality of life" category — public urination, littering, unpermitted vendors blocking the sidewalk — it's historically been enough to stymie development, according to Jim Sangiacomo, head of Trinity Properties, who says he was only too happy to see "young techie" pedestrians infiltrate Mission and Market streets in recent years. And the homeless population downtown seemed only to swell — or at least become more visible — with the 2010 closure of the Transbay Terminal, which left much of the city's underclass without an enclosed place to sleep.

The problem, according to Sangiacomo, is that two parallel universes collide at Market Street — that of the well-heeled and that of the indigent — and yet those two worlds are interdependent. San Francisco's prospective main street is surrounded on all sides by social service agencies, which, property owners say, bring more needy people to the area. "You have them on the south and on the north," Sangiacomo says. "You have Glide Memorial and St. Anthony's dining room in the Tenderloin. They get their checks from the General Services Administration on Mission and Eighth streets. It's this circular area of people going back and forth all the time."

Yet the agencies also help reduce San Francisco's homeless population: between 2009 and 2011, the number of homeless people on the street and in shelters decreased by more than 500, according to the city's homeless count. Without social services, the open squares by Civic Center and Powell Street might become so overrun that tourists, pedestrians, and theater-goers would never set foot there. Now, with commercial rents rising and luxury condos becoming the new normal, many nonprofits say they are in danger of becoming homeless themselves.

San Francisco has long striven to help its less fortunate, and its municipal policies often reflected that do-gooder ethos. Back in the '60s and '70s, when the closest things to Google were call-in switchboards or Yellow Page phonebooks, San Francisco administrators made a concerted effort to build their nonprofit infrastructure. In large part, they accomplished that by contracting with nonprofits for most social services, says Mark Burns, deputy director of the city's In-Home Supportive Services Consortium.

"If you go back historically," Burns says, "the city took >> p16



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Carey Perloff in what used to be a porn theater lobby in the Strand Theatre.

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out all the contracts with for-profit companies, and replaced them with nonprofits.” He adds that the latest push for commercial development is anathema to San Francisco’s former vision of itself. “The new policies coming out of City Hall... are done on the backs of citizens who the city purports to welcome and be inclusive of.”

Meaning commercial development has grown so rapacious in San Francisco that some social service agencies can no longer afford to operate here. Some are already migrating to Oakland, according to Burns. Which raises the question of whether the indigent and low-income people who use those organizations — the people with no assets, whatsoever — will get priced out, too. If anything, fewer available services beget more homeless people, says Nancy Nielsen, deputy director of Lutheran Social Services of Northern California. And that could create serious problems for the developers trying to resuscitate Mid-Market.

Such culture clashes are less troubling than the prohibitive rise in commercial rents, or the cost of living there in general. If places like NEMA become the new norm, then the whole funky infrastructure that San Francisco built 40 years ago

during the recession, they’re also able to command much higher prices. And because most direct social services don’t have the luxury of moving out of town — “you may as well move out of state,” Jeff Bialik, executive director of Catholic Charities, says — they’re often stuck sparring with a much more desirable class of tenants.

“We’d been renting a space in SOMA for 8 years, and during that time our landlord found a tech client who offered double what we were paying,” Nielsen says, explaining why her group now has its sights on a large, dilapidated eyesore of a building that needs about \$400,000 in rehab. “The landlord is willing to keep rent at an affordable rate, and pay up to a quarter of the build-out cost,” she adds. “But he isn’t going to pay \$400,000, and we don’t have that money just sitting around.”

City administrators and their nonprofit counterparts have floated many proposals to address the problem. One would be for the city to absorb the overhead costs for its social services programs, which would essentially double its burden: After forfeiting payroll tax revenues from the Mid-Market tech companies, it would then tack on the cost of running all the social services that could no longer afford to rent there.

Nancy Nielsen fears for the future of Mid-Market social service agencies.



Photographs by Mike Koozmin

may be doomed. Now, many nonprofits and arts organizations — including the ones that help bewilder the city’s “arts district” image — depend on the generosity of landlords who aren’t necessarily looking to become philanthropists.

Veterans of the nonprofit sector see eerie parallels to the dot-com boom of the ’90s, when rapid property appreciation drove the first wave of have-nots to Oakland. Not only are landlords eager to fill ground-floor spaces that languished

Another option would be to set aside some tax revenues from commercial leases and create a fund to underwrite nonprofits. Perhaps the most logical would be a swap-off: For every hundred thousand feet of commercial space, the city would have to set aside a certain number for social services, priced below market rates.

The only other option would be some kind of scorched-earth policy to drive all of the homeless out of town, creating the kind of high-priced urban district that



Nick Olivero's Tenderloin studio, which may be up for sale.

could shift the whole culture of San Francisco. (Recall this is a city that routinely passes bond measures for supportive housing.) And if real estate prices are endangering social services, they’ll soon put shoestring arts organizations at risk, too.

San Francisco isn’t a monolith. Even if many of its policies coddle tech companies, there’s still a strong progressive bloc on the Board of Supervisors, and an Office of Economic and Workforce Development set up to protect nonprofits and artists. Yet they can’t control the vicissitudes of a hot real estate market. Property values might rise so high that even good intentions can’t stem the tide.

With so many other neighborhood nonprofits facing the same predicament, Nielsen and others worry that arts organizations won’t survive, either; the going commercial rate of \$50-\$60 a square foot per year would prove challenging for any tenant without a nest egg or a viable revenue stream. Even nonprofits that sell tickets, such as art museums or theaters, often rely on underwriters or private donations to pay at least part of their overhead. Private funding doesn’t typically rise with inflation.

Boxcar Theatre faced the downside of a booming real estate market this year when its landlord announced plans to sell the Tenderloin building that houses its office and studio — the same one that the City’s Office of Economic and Workforce Development helped it procure in 2010, with a \$20,000 subsidy for renovations. If the building sells, and its new owners aren’t interested in harboring a theater, then Olivero might have to find cheaper digs in SOMA or the Mission — areas that, he says, are

quickly becoming unaffordable.

The theater’s much older peer, Intersection for the Arts, was similarly imperiled after getting priced out of the newly gentrified Mission District. Two years ago, Intersection moved to a mixed-use office space in the Chronicle building called Impact Hub, which describes itself as “part innovation lab, part business incubator, and part community center”: The space holds 125 work stations, a slew of dome-shaped conference rooms, and kitchens with kombucha on tap; Intersection’s roommates include Presidio Graduate School, the managing consultant firm Schaffer & Combs, and most recently, Yahoo. To an outsider they all seem like strange bedfellows, even if the tech companies moved in, ostensibly, to live cheek-by-jowl with a younger creative class. Intersection’s interim executive director Arthur Combs touts the arrangement for being both inventive and sustainable, but program director Sean San Jose is more guarded.

“It’s two neighborhoods to learn — the outside one, and the one in this building,” San Jose says, noting that some of the building’s features don’t befit a performing arts space. In a curious irony of old-world protective infrastructure meeting the new sharing economy, Hearst Corporation, which owns the property, has everything shielded behind double-layer glass doors with security pass-codes. Such architectural features strike San Jose as vestiges of “an old fascist regime.” He’s reserving judgment on the shared-office-space model, which has kept Intersection alive, but might also constrain its programming — from an observer’s standpoint, at least. (You can only do so much with a modular stage and a communal

floor plan.) “This idea of being a center for innovation — we’re still actually learning how that works,” San Jose says. “You can’t put two languages together and expect that we’ll automatically say the same things.”

A native of San Francisco’s Mission District, San Jose is still somewhat bewildered by the changes happening around him. “Our minds are a little wrapped around trying to get the Google people to watch our things,” he says, crossing one tattooed arm over the other. “Like, you get the tax break, you get the real estate. Are you gonna invest back in the community?”

That might not matter for institutions like the Strand, which already has a bevy of angel donors and a \$32.5 million capital campaign behind it. At last week’s ribbon-cutting, Mayor Lee stood woodenly beside State Sen. Mark Leno and Supervisor Jane Kim, promising a crowd of reporters and MFA students that, contrary to conventional wisdom, art begat a tech sector — not the other way around. “Without the arts, I don’t think the technology sector would want to be here,” Lee said.

To many artists, that might be a point of contention. Yet Perloff seems to have accepted the credo that you can build it, and perhaps they won’t come, and maybe that’s okay. The Strand, is just one element of a district that itself resembles the stage set for a theater, with the constant scene changes, and the political actors flitting in and out, and the long-time residents looking more and more like a Greek chorus. San Francisco is, after all, a city besotted with theater districts. Or at least with the idea of them.

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THE CALENDAR

WEEK OF OCTOBER 10-16, 2013
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Don't Go in There!
SF Open Studios, Thursday

Ron Saunders

THU 10/10 Art OPEN HOUSE

Every year during **SF Open Studios**, artists throughout San Francisco invite people into their studios to preview work that's newly ready to exhibit. With more than 800 artists participating, it's a chance to take a one-of-a-kind VIP tour — all for free. This year's SF Open Studios stretches over four weekends beginning Oct. 19-20, but for those who can't wait, two big events at SOMArts Cultural Center showcase a select series of paintings, sculpture, jewelry, and other artwork, with SF Open Studios: ArtLaunch 2013 on Thursday, Oct. 10; and SF Art Tasting on Saturday, Oct. 12. ArtLaunch 2013, which doubles as an SF Open Studios fundraiser, has lots of food and drinks to get people in the artistic mood, with tickets ranging from \$25 to \$80. SF Art Tasting has wine tasting for a \$10 donation but is otherwise free, and features a scavenger hunt, talks by artists and jurors, and an audience-as-jury competition. Both events are for art-goers 21 and over, but those who are younger can still take in the preview, which will be open during SOMArts' regular hours through Sunday, Nov. 10.

ArtLaunch 2013 is Thursday, Oct. 10, 6:30-9 p.m., and SF Art Tasting is Saturday, Oct. 12, 5-7 p.m. — both at SOMArts Cultural Center, 934 Brannan, S.F. Tickets: Free-\$80; 861-9838 or artsplan.org. **Jonathan Curiel**

FRI 10/11 Lit LITQUAKE TIME AGAIN!

A 150th anniversary tribute to Jules Verne that includes complimentary cocktails begins the 14th annual **Litquake** literary festival — and then things get complicated. Featuring an average of 13 events each of the seven days between opening night and the infamous — and now international — finale, word nerds will have a series of incredibly tough decisions to make; advance planning is highly recommended. The first day of events features Lewis Lapham of *Lapham's Quarterly* presenting writers on death and dying; a sextet of poets; an hour of nonfiction; pet lit; the intersec-



International
Sexual Politics
p.22



Running
the Streets
p.26

tion of humans and nature; some Stegner Fellows discussing the craft of fiction; an event dedicated to Peninsula writers; teens and YA authors; graphic novels; discussion on creative writing as a therapeutic practice; a bilingual presentation of Mexican writers; a write-a-thon; a reading in English and German; a showcase of writers who paint and illustrators who write, featuring Paul Madonna and Lisa Brown; and an improvisational theatrical performance devoted to noir. That's just the first day.

Highlights of Litquake vary wildly according to taste, but some of our favorite recurring events include Barely Published Writers, on Sunday; Porchlight, which features the likes of Jerry Stahl and John Vanderslice in "Stories about Doubt, Debt, Drugs, and Determination," on Monday; the Poetry World Series, on Tuesday; the Barbary Coast Award on Wednesday, presented to Ron Turner and Last Gasp; Flight of Poets (paired with wines), on Thursday; and An Evening with T.C. Boyle on Friday. Saturday is the Lit Crawl bonanza: 79 events in three hours, all in the Mission/Valencia corridor... and all free. See the full schedule, with author bios and other links, at litquake.org.

Litquake starts at 7 p.m. on Friday, Oct. 11, and runs through Oct. 19 at various locations. Prices vary, but many events are free; call 440-4177 or visit litquake.org.

Evan Karp

White Russians and Nihilists

FUCK IT DUDE, LET'S GO BOWLING

Dudes of the city, your pilgrimage has come to town. **Lebowski Fest** is a traveling festival that celebrates all things related to the Coen Brothers' cult classic, *The Big Lebowski*. Friday night at the Mezzanine is the Movie Party, featuring a performance by Extra-Action Marching Band with special guests Millionaires Using Coupons, followed by a screening of the film. The real Lebowski fun starts at the Bowling Party on Saturday — a costume contest, trivia contests and unlimited bowling. Any authentic, foul-mouthed Urban Achiever will definitely be there, man. Don't forget your sunglasses.

Lebowski Fest is Friday, Oct. 11 at 8 p.m. at Mezzanine, 444 Jessie St., S.F., and Saturday, Oct. 12 at 7 p.m. at Classic Bowling Center, 900 King Dr., Daly City. Tickets are \$20-\$30. Visit lebowskifest.com. **Alyssa Jaffer**

CALENDAR LISTINGS

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th Floor, S.F., CA 94104). To change an existing listing call 536-8147. Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

BURLESQUE

Blue Bone Express & Hot Pink Feathers: Brassy jazz & burlesque dames. Second Saturday of every month, 9 p.m., \$10, blueboneexpress.com. Cafe Van Kleef, 1621 Telegraph, Oakland, 510-763-7711, www.cafevankleef.com.

Hubba Hubba Revue: Evil: Deliciously malicious burlesque routines by Russell Bruner, Harper Rose, Charlotte La Belle Araignee, California St. Claire, Miss Scarlett Black, Papillon de Nuit, Eka Boo Button & Mee Zee, Lady Satan, and many more. Fri., Oct. 11, 9:30 p.m., \$15-\$30, hubbahubbarevue.com. DNA Lounge, 375 11th St., San Francisco, 626-1409, www.dnalounge.com.

Mischief: Monthly burlesque and variety show featuring Hunny Bunny and Her Hot Toddlies. Second Friday of every month, 8 p.m., free, hunnybunnyburlesque.com. Skylark Bar, 3089 16th St., San Francisco, 621-9294, www.skylarkbar.com.

Red Hots Burlesque: Dottie Lux has led these weekly shimmy showcases since 2008. Fridays, 7:30 p.m., \$5-\$10, redhotsburlesque.com. El Rio, 3158 Mission, San Francisco, 282-3325, www.elryosf.com.

Uptown Hubba Hubba: Weekly burlesques & lascivious laffs from the Hubba Hubba Revue crew. Mondays, 9 p.m., \$5, hubbahubbarevue.com. Uptown Nightclub, 1928 Telegraph, Oakland, 510-451-8100, www.uptownnightclub.com.

CABARET AND DRAG

2013 Cabaret Showcase Showdown: Season 4 Finals: Eight contestants compete for the cabaret crown with hosts Katya Smirnoff-Skyy and Trauma Flintstone. Sun., Oct. 13, 7 p.m., \$15. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, https://www.facebook.com/1760MarketStreet.

Cocktailgate: Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, San Francisco, 252-0306, www.trucksf.com.

Christy Cruse: Sundays, 9 p.m., free. Aunt Charlie's

Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

The Dream Queens Revue: Bi-monthly drag show with Collette LeGrande and guests. Fourth and Second Wednesday of every month, 9:30 p.m., free, dreamqueensrevue.com. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

The GiamsaZone: With Pollo Del Mar and guests. Sundays, 8:30 p.m. The Cafe, 2369 Market, San Francisco, 621-4434, www.cafesf.com.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

The Monster Show: Thematic weekly drag performances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m., \$5, cookievision.com. The

Edge, 4149 18th St., San Francisco, 863-4027, www.edgesf.com.

Piano Bar 101: Open mic cabaret with Joe Collins Wicht, Trauma Flintstone's piano-playing alter ego. Mondays, 9 p.m., free. Martuni's, 4 Valencia, San Francisco, 241-0205, martunis.yppguides.net.

Randy Roberts Live! 12 shows with the famed female impersonator. Starting Oct. 10, Thursdays-Saturdays, 9 p.m. Continues through Nov. 2, \$40. Alcove Theater, 414 Mason, San Francisco, www.thealcovetheater.com.

Randy Roberts with Tammy L. Hall: Starting Oct. 14, Mondays, 7 p.m. Continues through Oct. 28, \$20. Martuni's, 4 Valencia, San Francisco, 241-0205, martunis.yppguides.net.

Return to Grey Gardens: Pay another visit to the Beales, those eccentric shut-ins from the 1976 cult documentary *Grey Gardens*, with pre-film

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Thu, 10/17 • 7:30pm

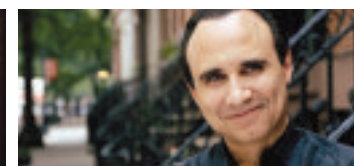
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entertainment featuring Peaches Christ, Jinkx Monsoon, and Mink Stole. Sat., Oct. 12, 3 & 8 p.m., \$25-\$55, peacheschrist.com. The Castro Theatre, 429 Castro, San Francisco, 621-6120, www.castrotheatre.com.

Ruby's Lipstick Revue: Monthly drag show hosted by Ruby Holiday. Second Sunday of every month, 10 p.m. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, <https://www.facebook.com/1760MarketStreet>.

Some Thing: Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

Sunday's a Drag: Brunch & drag revue with Donna

Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, San Francisco, 395-8595, www.harrydenton.com.

COMEDY

Bad Movie Night: Exorcist II: The Heretic: Hosts Sherilyn Connelly, Mikl-Em, and Ira Emsig wonder how acting legend Richard Burton ever got roped into this thing. Could it be ... Satan? Sun., Oct. 13, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Barbary Coast Comedy: Thursdays, 7 p.m., \$5, barbarycoastcomedy.com. Legionnaire Saloon, 2272 Telegraph Ave., Oakland, www.legionnaire-saloon.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10

p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Bobcat Goldthwait: The Business presents one night with the resurgent comedian, plus Business-people Bucky Sinister, Caitlin Gill, Nato Green, and Sean Keane. Fri., Oct. 11, 8 p.m., \$12-\$15. The New Parish, 579 18th St., Oakland, 510-444-7474, www.thenewparish.com.

The Business: A Comedy Show: Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Columbus Day Comedy: Baby Boy Presents sets sail with three shipfuls of fun — including Caitlin Gill, Joe Gorman, John Gallagher, and other guests — at this free comedy event in honor of Queen Isabella's fave explorer. Mon., Oct. 14, 8 p.m., free. The Rite Spot Cafe, 2099 Folsom, San Francisco, 552-6066, www.ritespotcafe.net.

Comedy Blast: Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannyydechi.com. Neck of the Woods, 406 Clement St., San Francisco, 387-6343, www.neckofthewoodssf.com.

Comedy Bottle: The Purple Onion at Kells presents two nights with headliner Kurtis Matthews, plus featured guests Kyle McFadden and Mark Shrayber. Oct. 11-12, 8:30 p.m., \$15, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, www.kellsirish.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, San Francisco, 861-3663, www.brainwash.com.

THU 10/10

Lit

POETRY AS DIVINATION

Last year, Paris-based poet Alice Notley made her first trip to San Francisco in five years. Her event at the First Unitarian Center was more of a divination than a reading; shaking and spent after three passages from three books, each more “far out” than the last, Notley sort of collapsed into her front row seat like a rock star — if the rock star didn’t go backstage but sat in the audience, recovering. The final piece was from a work in progress called *For the Ride*, which follows a consciousness dividing in the way of an amoeba — hopefully there will be more of that on Thursday, when she reads as part of **The Holloway Reading Series** at UC Berkeley. Author of more than 30 books over four decades, Notley is widely considered one of the most engaging and challenging poets alive.

The Holloway Series: Alice Notley starts at 6:30 p.m. at UC Berkeley (Maude Fife Room, Wheeler Hall #315, Berkeley). Free; call (510) 642-6000 or visit hollowayreadingseries.wordpress.com. **Evan Karp**

Comedy Returns to El Rio! With Jabari Davis, Eloisa Bravo, Stefani Silverman, Howard Stone, and Lisa Geduldig. Mon., Oct. 14, 8 p.m., \$7-\$20, koshercomedy.com. El Rio, 3158 Mission, San Francisco, 282-3325, www.elriosf.com.

Comet Club Comedy: Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, San Francisco, 567-5589.

The Cynic Cave: George Chen and Kevin O'Shea host stand-up routines by Scott Capurro, Barbara Gray, Jessica Sele, Erin Lampart, Julia Prescott, Papp Johnson, David Nguyen, and Josh Argyle. Sat.,

Oct. 12, 8 p.m., \$10, cyniccave.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

Dinosaurs of Comedy: Comedians Michael Meehan, Larry “Bubbles” Brown, Johnny Steele, and Steven Pearl defy extinction, along with special birthday guest Lynn Ruth Miller. Wed., Oct. 9, 8 p.m., \$16. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 954-0777, www.johnnyfoleys.com.

The Eric Show: Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, facebook.com/EricBarryComedy. Milk Bar, 1840 Haight, San Francisco, 387-6455, www.milksf.com.

F!##king Free Fridays: Even your worst ex can't take away your ability to laugh at yourself when EndGames Improv riffs on “Your F!##ed Up Relationship” every week. Fridays, 10:30 p.m., free, freecomedyfridays.eventbrite.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

Firefly: Live on Stage! If your Joss Whedon-lovin' buddies just can't shut up about *Firefly* being cancelled, take 'em to this comedic stage recreation of the sci-fi TV series’ “Jaynestown” episode. Then they can finally have some Serenity (and you can finally have some peace). Thursdays-Saturdays, 8 p.m. Continues through Oct. 26, \$20, firefly-live-tdr.eventbrite.com. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

For the People Comedy's Four Year Anniversary: With Frankie Quinones, Joey Guila, Cory Loykasek, Marcella Arguello, and guests. Oct. 15-16, \$15. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

Fresh Like Cadaver: A monthly horror-themed, live movie riffing comedy show in the spirit of *Mystery Science Theater 3000*. Second Friday of every month, 8 p.m., \$10, facebook.com/FreshLikeCadaver. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

A Funny Night for Comedy: Monthly comedy showcase hosted by Natasha Muse. Second Sunday of every month, 7 p.m., \$10, natashamuse.com. Actors Theatre San Francisco, 855 Bush, San Francisco, 345-1287, www.actorstheatresf.org.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 431-4278, www.harveysf.com.

Hump Day Comedy: With hosts Sandra Rissler

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Davy Rothbart



Bob Doran

THU 10/10

Sort-Of Variety Show

BROKEN HEARTS IN HIS WAKE

The former loves of Davy Rothbart are probably pretty pissed at him by now. Since his essay collection *My Heart Is An Idiot* hit the shelves last year, Rothbart — creator of *FOUND Magazine*, filmmaker, and contributor to NPR program *This American Life* — has recounted his sometimes endearing, sometimes excruciating love blunders live on tour all over the country. Lucky for him, this year's **Unfinished Business Tour** sends him on stage with a particularly talented entourage, should any of the aforementioned ladies show up to exact revenge on the Idiot. His little brother, musician Peter Rothbart, accompanies him on tour to perform songs inspired by finds from the magazine. Long awaited new issue *FOUND #9* just came out, as well as a new album compiling the elder Rothbart's work on *This American Life*, giving both brothers much fodder to tug at your heartstrings with.

FOUND Magazine's Unfinished Business Tour starts at 8 p.m. at JCC-SF Arts & Ideas, 3200 California St., S.F. Admission is \$10-\$12. Visit jccsf.org or call 292-1200. **Neha Talreja**

and Suzy Vincent. Second Wednesday of every month, 8 p.m., free. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

Joey Diaz & Ari Shaffir: Oct. 10-12, \$22.50-\$25. Cobb's Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

Jonah Ray: Three nights with the indie comic and Nerdist podcast co-host. Oct. 10-12, \$16-\$22. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

Margaret Cho: The uncensorable comedian hits the hill on her Mother Tour. Jim Short opens. Sat., Oct. 12, 8 p.m., \$29.50-\$74 advance. Nob Hill Masonic Auditorium, 1111 California, San Francisco, 776-4702, www.masonicauditorium.com.

The Mission Position: Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, mission-positionlive.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

Monday Happy Hour Comedy: Cara Tramontano hosts this free monthly stand-up showcase. Second Monday of every month, 7 p.m., free/donation, mondayhappyhourcomedy.com. Cafe Royale, 800 Post, San Francisco, 441-4099, www.caferoyale-sf.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (Ryan Cronin, Joe Nguyen, Adam McLaughlin, Red Scott, and Jeff Reitman) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 693-9588.

Ninth Annual Comedy for Kids: Fri., Oct. 11, 6

p.m., \$50-\$63.75 advance. SAP Center, 525 W. Santa Clara St., San Jose, 408-287-9200, www.sapcenteratsanjose.com.

Mark Pitta & Friends: Tuesdays, 8 p.m., \$15-\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmorton-theatre.com.

The Purple Onion at Kells: Cellar Dwellers: Wednesdays, Thursdays, 8:15 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, www.kellsirish.com.

The Purple Onion at Kells: New Talent Showcase: Wednesdays, Thursdays, 7 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, www.kellsirish.com.

The Purple Onion at Kells: The Later Show:

Wednesdays, Thursdays, 10 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, www.kellsirish.com.

Rise of the Red Dawn: Featuring all-female comedy troupe the Granny Cart Gangstas. Sat., Oct. 12, 8 p.m., \$12-\$15. Bindlestiff Studio, 185 6th St., San Francisco, 255-0440, www.bindlestiffstudio.org.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$17 advance, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

S.F. Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., \$12.50. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

Storking Comedy: Weekly stand-up routines fol-

lowed by bonus interview segments. Thursdays, 6:30 p.m., free, facebook.com/SylvanProductions. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.

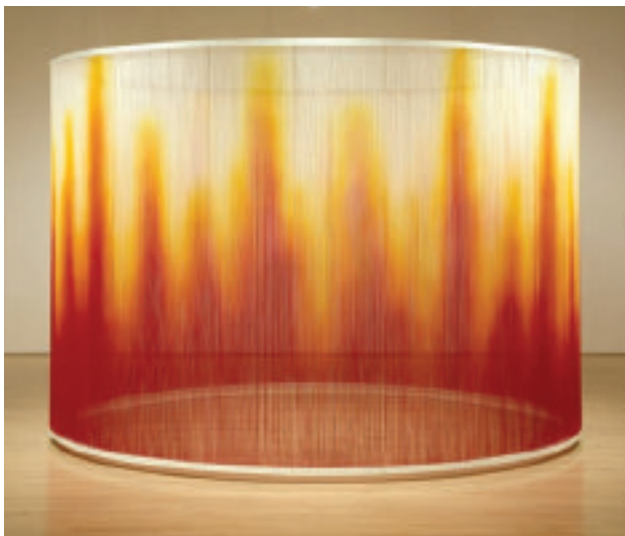
Will Durst: Boomeraging: From LSD to OMG: Tuesdays, 8 p.m. Continues through Oct. 29, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

DANCE - PERFORMANCES

A Rite: Choreographer Bill T. Jones and theater director Anne Bogart collaborated to create this new work celebrating the 100th anniversary of Igor Stravinsky's revolutionary *The Rite of Spring*. Oct. 11-12, 8 p.m.; Sun., Oct. 13, 3 p.m., \$30-\$40. Yerba Buena Center for the Arts, 701 Mission, San Francisco, 978-2787, www.ybca.org.

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BEYOND Belief

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APE2013

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Bill T. Jones/Arnie Zane Dance Company: The legendary NYC troupe presents */Time: Study I*, an aleatory site-specific work created specifically for the CounterPULSE stage. Through Oct. 9, 8 p.m., \$50. CounterPULSE, 1310 Mission, San Francisco, 626-2060, www.counterpulse.org.

DAMSF: Afternoon showcase of young local hip-hop dancers, with some urban fashion shows and art displays added for good measure. Sat., Oct. 12, 2 p.m., \$5-\$20, damsf.info. DNA Lounge, 375 11th St., San Francisco, 626-1409, www.dnalounge.com.

Dance Theatre of San Francisco: Debut: The new contemporary dance company presents four world premieres by choreographers Erik Wagner, Sandrine Cassini, Lesa Dusich, and Marcos Vedoveto. Fri., Oct. 11, 8 p.m.; Sat., Oct. 12, 8 p.m.; Sun., Oct. 13, 2 & 7 p.m., \$25-\$30. ODC Theater, 3153 17th St., San Francisco, 863-6606, www.odctheater.org.

Headmistress: Mongrels & Objects: Three evenings of solo and duo dance performances by Amara Tabor-Smith and Sherwood Chen. Fri., Oct. 11, 8 p.m.; Sat., Oct. 12, 8 p.m.; Sun., Oct. 13, 7 p.m., \$20, sherwoodchen.com/headmistress.html. CounterPULSE, 1310 Mission, San Francisco, 626-2060, www.counterpulse.org.

Joe Goode Performance Group: Hush: World premiere of *Hush*, which combines dance, stories, and innovative sound design to explore the spaces between expression and repression. Daily, 8 p.m., \$15-\$70, joegoode.org. Z Space

Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

Misión Flamenca: Monthly live music and dance performances. Second Saturday of every month, 7:30 p.m., facebook.com/mision.flamenca. Bissap Baobab, 3372 19th St., San Francisco, 826-9287, www.bissapbaobab.com.

Okeanos: A Love Letter to the Sea: Dancers and acrobats create a portrait of the ocean in this cirque-styled show by the Capacitor performance troupe. Saturdays, 4:30 p.m.; Saturdays, 7 p.m. Continues through Dec. 28, \$15-\$30 (includes aquarium admission), capacitor.org. Aquarium of the Bay, Embarcadero, San Francisco, 623-5300, www.aquariumofthebay.com.

Smuin Ballet: XXtremes: 20th anniversary season kickoff performance featuring works choreographed to music by Leoš Janáček, Carl Orff, and Patsy Cline. Through Oct. 12, \$25-\$72, smuin-ballet.org. Palace of Fine Arts, 3301 Lyon, San Francisco, 567-6642, www.palaceoffinearts.org.

FESTIVALS

Litquake 2013: San Francisco's literary juggernaut rolls on with a peaceful army of authors making creative inroads at venues – including graffiti-splattered alleyways, sporting goods stores, nightclubs, libraries, schools, museums, bars, gardens, art galleries, and even private houseboat piers – all across the region. Just

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Cairo 678



THU 10/10

Film

FIGHTING SOCIAL CANCER

"Angels curse women who reject their husbands!" complains a frustrated man in the film *Cairo 678*. When his more frustrated wife replies by asking if sex is what he married her for, he says yes. "I didn't marry you to play backgammon with you." Well, nothing good comes from normalized misogyny, not in Cairo or anywhere. A few years ago, Egyptian filmmaker Mohamed Diab was a successful young screenwriter with several Middle Eastern blockbusters to his credit, but as he later told *The New Yorker*, "I wanted to do something that I believed in." Diab turned his attention to what Egyptians describe as a "social cancer," the epidemic of sexual harassment. That is, if they describe it at all; the country's first-ever harassment suit wasn't filed until 2008. *Cairo 678*, Diab's directorial debut, dramatizes that case, weaving it into a fictive but nonetheless heart-wrenching depiction of three Cairene women from three different classes, each suffering from harassment and without hope of recourse, who take the matter of justice into their own hands. As the San Francisco Film Society's Artist in Residence, Diab screens his film on Thursday and gives a talk on Monday. "When you see the film," he has said, "you know why people made the revolution."

Cairo 678 starts at 7 p.m. at New People Cinema, 1746 Post St., S.F. \$10-\$12; sffs.org. Mohamed Diab is in conversation Monday, Oct. 14, at 5 p.m. at FilmHouse, 1426 Fillmore St., S.F. Admission is free but reservations are recommended. E-mail filmmaker360@sffs.org. **Jonathan Kiefer**

a few of this year's practically innumerable highlights: A steampunk kickoff party in honor of Jules Verne (Oct. 11 at Z Space); Barbary Coast Award ceremony for – and roast of – Last Gasp's Ron Turner (Oct. 16 at Z Space); an evening with T.C. Boyle (Oct. 18 at Z Space); RADAR Reading Series with Jerry Stahl (Oct. 15 at the Main Library); a loving celebration of America's oldest independent black bookstore (Oct. 13 at Marcus Books); a Jewish coffee klatch (Oct. 13 at the Contemporary Jewish Museum); book release party for Beth Lisick's new collection (Oct. 13 at Edinburgh Castle); Mark Twain trivia night (Oct. 14 at Make-Out Room); Beat Generation walking tour (Oct. 13 at the Beat Museum); Delia Ephron in conversation with Ellen Sussman (Oct. 15 at Z Space); Porchlight Storytelling with Sandra Tsing Loh, Carrie Galbraith, Jerry Stahl, and more (Oct. 14 at Verdi Club); Poetry World Series emceed by Will Durst (Oct. 15 at Make-Out Room); a "cavalcade of seamy, steamy stories" by, for, and about "burlesque dancers & ho writers" (Oct. 17 at Make-Out Room); comedians yukking it up about their favorite comic books (Oct. 18 at the Cartoon Art Museum); and – of course – the big Lit Crawl finale that takes over half the Mission District (Oct. 19 at, like, everywhere). Oct. 11-19, litquake.org. Multiple Bay Area Locations, San Francisco, N/A.

17th Annual Arab Film Festival: Opening Night:

The monthlong statewide film festival launches its latest celebration of Arab cinema with a screening of Lamma Shoftak's *When I Saw You*, set in a Jordanian refugee camp during the 1967 hostilities with Israel. Fri., Oct. 11, 7:30 p.m., \$15-\$40, arabfilmfestival.org. The Castro Theatre, 429 Castro, San Francisco, 621-6120, www.castrotheatre.com.

APAture 2013: Kearny Street Workshop presents the return of its festival dedicated to emerging Asian Pacific American artists, including those who work in film, literature, visual arts, music, and more. Fridays, Saturdays. Continues through Oct. 26, kearnystreet.org. Multiple San Francisco Locations, multiple addresses, San Francisco, N/A.

APE 2013: Alternative Press Expo: Fans of indie comix flock to San Francisco for this annual alt-publishing festival that's now in its 20th year. Special guests for 2013 include *Zippy the Pinhead* creator Bill Griffith, Last Gasp's Ron Turner, Eisner Award-winning *Bandette* co-creators Colleen Coover and Paul Tobin, Slave Labor Graphics publisher (and APE founder) Dan Vado, and more. Sat., Oct. 12, 11 a.m.-7 p.m.; Sun., Oct. 13, 11 a.m.-6 p.m., \$10-\$20, comic-con.org/aape. Concourse Exhibition Center, 635 Eighth St., San Francisco, 487-3293, www.sfvvenues.com.

B4 Bash: Featuring bands (The Limousines, BLVD, The Soft White Sixties, Parade of Lights, Le VICE, more), beers, bourbons, and barbecue. Sat., Oct. 12, 4-10 p.m., \$85-\$175 advance, b4bash.com. Fort Mason, 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

BY00: Bring Your Own Queer: LGBT arts and music fest featuring Double Duchess, Lil Miss Hot Mess, Ships in the Night DJs, Queen Crescent, Adonisaurus, Bus Station John, Robert Jeffrey, M*J*R, and Body Waves. Sat., Oct. 12, noon, free. Music Concourse Bandshell, 50 Tea Garden, San Francisco, 386-1923.

Carve San Francisco: Following hot on the heels of Leap's October 12 sandcastle contest at Ocean Beach, this weeklong international sand sculpting competition benefits the San Francisco chapter of Surfrider Foundation. Oct. 15-20, free, carvesf.com. The Sports Basement, 610 Old Mason, San Francisco, 437-0100, www.sportsbasement.com/SS_web_Presidio.asp.

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THU 10/10

Comedy

MAKING FUN OF JOKES

Jonah Ray is a comedian and the co-host of L.A.'s most popular alternative comedy showcase, The Meltdown. The show, which takes place in the back of a comic bookshop, was even featured in a segment on *Last Call with Carson Daly*. Daly didn't actually go to the show, but he did make the comment that it seemed "cool" while he apparently was playing shuffleboard by himself. He was right; the show is cool, and so is Jonah Ray. He's a Hawaiian-born comedian and comedy writer; he co-hosts Chris Hardwick's Nerdcast podcast, and he's part of the alternative comedy scene where it's like everyone is making fun of the entire idea of jokes. And it ends up being playful, honest, and funny. Ray is bringing his act to the Punchline for a few days, and he's also hosting Comedy Central's *UP NEXT Comedy Club Talent Search Semi-Finals* at Cobb's.

Jonah Ray is performing at the Punchline, 444 Battery St., S.F. Thursday at 8 p.m., Friday at 8 and 10 p.m., and Saturday at 7:30 and 9:30 p.m. Tickets are \$16. 397-7573 or punchlinecomedyclub.com. Ray is also hosting Comedy Central's *UP NEXT Talent Search Semi-Finals* at Cobb's Comedy Club, 915 Columbus Ave., S.F., on Wednesday, Oct. 16, at 8 p.m. Tickets are \$15; 928-4320 or cobbcomedyclub.com. **Emilie Mutert**



Decompression 2013: Heat the Street Faire: Who needs the playa? Burners convene to decompress from this year's desert escapades with a multi-block party featuring art installations, stage performances, fire dancers, EDM DJs, and all the usual costumed hoopla (and/or hula hoops) expected from Burning Man's rabid devotees. Sun., Oct. 13, noon, \$15-\$20, burningman.com. Cafe Cocomo, 650 Indiana, San Francisco, 824-6910, www.cafecocomo.com.

Lebowski Fest San Francisco: America's ongoing love affair with *The Big Lebowski* continues with a Friday night screening of the movie (at Mezzanine in S.F., 21+) and a Saturday evening bowling event and costume contest (at Classic Bowling Center in Daly City, all ages). Oct. 11-12, [https://lebowskifest.com](http://lebowskifest.com). Multiple Bay Area Locations, San Francisco, N/A.

Lunafest: San Francisco World Premiere: The traveling film festival — featuring short films by, for, and about women — makes a red carpet debut in San Francisco. Proceeds help benefit the Breast Cancer Fund. Thu., Oct. 10, 6 p.m., \$20-\$30, lunafest.org/sanfrancisco. Nob Hill Masonic Auditorium, 1111 California, San Francisco, 776-4702, www.masonicauditorium.com.

Masterpieces in Sand: Leap's 30th Anniversary Sandcastle Contest: More than 25 teams design and sculpt mammoth sand structures in this family friendly competition that raises funds for Leap's arts education programs. Sat., Oct. 12, 10:30 a.m.-4:30 p.m., free, leaparts.org. Ocean Beach, Great Highway, San Francisco, 561-4323, www.parksconservancy.org.

Mill Valley Film Festival: The North Bay's best cinematic event enters its 36th year, with 2013 promising dozens of premiere screenings at venues including the Christopher B. Smith Rafael Film Center, CinéArts @ Sequoia, 142 Throckmorton Theater, Century Cinema, and the Lark Theater. Through Oct. 13, mvff.com. Multiple Bay Area Locations, San Francisco, N/A.

Ohlone Big Time Gathering: California native tribe festival with traditional dancers, singers, skills demonstrations, and more. Sat., Oct. 12, 12-6 p.m.; Sun., Oct. 13, 12-5 p.m., free. Crissy Field, Marshall, San Francisco, 561-3000, www.parksconservancy.org/visit/park-sites/crissy-field.html.

Superfest International Disability Film Festival: Superfest presents "The Dissies," a humorous awards show at which audience members can vote for the worst cinematic representations of people with disabilities. Sat., Oct. 12, 6 p.m., \$10, lighthouse-sf.org. Women's Building, 3543 18th St., San Francisco, 431-1180, www.womens-building.org.

Litquake 2013: San Francisco's literary juggernaut rolls on with a peaceful army of authors making creative inroads at venues — including graffiti-splattered alleyways, sporting goods stores, nightclubs, libraries, schools, museums, bars, gardens, art galleries, and even private houseboat piers — all across the region. Just a few of this year's practically innumerable highlights: A steampunk kickoff party in honor of Jules Verne (Oct. 11 at Z Space); Barbary Coast Award ceremony for — and roast of — Last Gasp's Ron Turner (Oct. 16 at Z Space); an evening with

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FRI 10/11

Dance

MAKE IT NEW

Dance Theatre of San Francisco, one of the city's newest contemporary dance companies, introduces itself to the public in "**Debut**", Oct. 11-13 at ODC Theater. Combining the forces of four local choreographers with international résumés, Dance Theatre of San Francisco promises a mixed bill of world premieres and a stable of balletic, athletic dancers. Choreographers include former Paris Opera Ballet dancer Sandrine Cassini and Erik Wagner, previously with the San Francisco Ballet, who are already familiar to San Francisco audiences through the works they have created independently and for the LINES Ballet training program. Brazilian born Marcos Vedoveto, resident choreographer of the Connecticut Ballet, and Lesa Dusich, director of Reno Dance Company, round out the program. The company, directed by Napoles Ballet General Manager Annabelle Henry and containing a hearty portion of the same dancers, bills its repertoire as "eclectic" and "ever-changing" — fair words for a city in love with dance.

Dance Theatre of San Francisco presents "Debut" at 8 p.m. Oct. 11-12 and 2 p.m. and 7 p.m. Oct. 13, at ODC Theater, 3153 17th St., S.F. Tickets are \$25-\$30; visit dancetheatreofsanfrancisco.org. **Irene Hsiao**



Matt Haber, Weiferd Watts, and Bryan Ketron

litquake.org. Multiple Bay Area Locations, San Francisco, N/A.

APE 2013: Alternative Press Expo: Fans of indie comix flock to San Francisco for this annual alt-publishing festival that's now in its 20th year. Special guests for 2013 include *Zippy the Pinhead* creator Bill Griffith, Last Gasp's Ron Turner, Eisner Award-winning *Bandette* co-creators Colleen Coover and Paul Tobin, Slave Labor Graphics publisher (and APE founder) Dan Vado, and more. Sat., Oct. 12, 11 a.m.-7 p.m.; Sun., Oct. 13, 11 a.m.-6 p.m., \$10-\$20, comic-con.org/ape. Concourse Exhibition Center, 635 Eighth St., San Francisco, 487-3293, www.sfvenues.com.

City Lights at 60: How We Got Here, Where We're Going: Evan Karp moderates a roundtable discussion with some of the people behind S.F.'s indisposible bookstore and publishing house, including Elaine Katzenberger, Paul Yamazaki, and Peter Maravelis. Wed., Oct. 9, 7 p.m., free. City Lights Books, 261 Columbus, San Francisco, 362-8193, www.citylights.com.

Davy Rothbart: The *Found* magazine editor shares some of the bizarre personal ephemera that makes his publication such a voyeuristically compelling read, plus he discusses finding his own writing voice for his book of personal essays, *My Heart Is an Idiot*. Thu., Oct. 10, 8 p.m., \$10-\$12, myheartisanidiotbook.com/tour. Jewish Community Center of San Francisco, 3200 California, San Francisco, 292-1200, www.jccsf.org.

Art of the Narrative: Writing and illustration share the bill at this "writers who paint, drawers who write" show featuring work by authors-slash-artists Don Asmussen, Lisa Brown, Nancy Calef, Jack Hirschman, Alan Kaufman, Paul Madonna, and Shannon Wheeler. Through Oct. 17, free. The Emerald Tablet, 80 Fresno St., San Francisco, 500-2323, www.emtab.org.

Ethel Rohan: Release party for the San Francisco-via-Dublin author's new short story collection, *Goodnight Nobody*. Thu., Oct. 10, 6:30 p.m., free. Bookshop West Portal, 80 W. Portal, San Francisco, 564-8080, www.bookshopwestportal.com.

Feast of Words: A Literary Potluck: Feed your brain and your belly at this monthly meeting of local scribes and chefs. Be sure to check the website in advance to learn about each month's theme. Third Tuesday of every month, 7 p.m., \$10-\$12 (or \$5 with potluck dish), feastofwords.somarts.org. SOMArts Cultural Center, 934 Brannan, San Francisco, 863-1414, www.somarts.org.

Fifth Annual San Francisco Writing for Change: A non-fiction writing conference for socially conscious authors. Sat., Oct. 12, 8 a.m.-5 p.m., \$149, sfwritingforchange.org. First Unitarian Universalist Society of San Francisco, 1187 Franklin, San Francisco, 292-4892, www.uusf.org.

The Future That Never Was: A 150th Anniversary Tribute to Jules Verne: Litquake kicks off its 2013 festival with a steampunk party featuring novelist Jean-Christophe Valtat in conversation with Borderlands Books' Alan Beatts, readings by actress Tina Marie Murray, music by Mark Growden, and cocktails by Hendrick's Gin. Fri., Oct. 11, 7 p.m., \$15-\$20, litquake.org. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

The Jewish Deli & Other Noshes: It's an old-fashioned coffee klatch (in a very new-fangled building) with food writers Lisa Stander-Horel, Tim Horel, and Michael C. Zusman presiding over an afternoon of deli snacks and stories presented by Litquake. No big whoop. Sun., Oct. 13, 3 p.m., free with museum admission. Contemporary Jewish Museum, 736 Mission, San Francisco, 655-7800, www.thecjm.org.

Thumpa Lahiri: The Pulitzer Prize-winning *Inter-*

LITERARY EVENTS

preter of *Maladies* author discusses her new novel, *The Lowland*, in conversation with Peter L. Stein. Fri., Oct. 11, 7:30 p.m., \$27, cityarts.net. Nourse Theatre, 275 Hayes St., San Francisco, 563-2463, www.cityarts.net/the-nourse.

Juliana Spahr & David Buuck: Co-authors Spahr and Buuck celebrate the release of their collaborative and poetic new experimental novel, *An Army of Lovers*. Thu., Oct. 10, 7 p.m., free. City Lights Books, 261 Columbus, San Francisco, 362-8193, www.citylights.com.

Left Coast Writers: Monthly readings by members of the LCW literary community. Second Monday

of every month, 6 p.m., free, leftcoastwriters.com. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 835-1020, www.bookpassage.com.

Literary Clown Foolery: Literature meets circus arts at this adult-themed, 90-minute cabaret (with open bar and live music). Second Friday of every month, 8 p.m., \$10, booksmith.com/lcf. The Booksmith, 1644 Haight, San Francisco, 863-8688, www.booksmith.com.

Mermaid Swim & Book Release: The chilly beachfront waters of San Francisco Bay may seem an odd place for a book release celebration, but where else in the city would you expect to find

mermaids? Join author Tony Gilbert for a dip with some fantastical aquatic creatures as he launches (no pun intended) his new children's book, *Hannah and the Secret Mermaids of San Francisco Bay*. Sun., Oct. 13, 11 a.m., free, sfmermaid.com. Aquatic Park, Beach St., San Francisco, 541-5644.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, San Francisco, www.paxtongate.com.

Poetry Tuesday: Lunchtime readings at Jessie Square. Tue., Oct. 15, 12:30 p.m., free. Yerba Buena Gardens, Fourth St. & Mission, San Francisco, 284-

9589, www.yerbabuenagardens.com.

Quiet Lightning: The Greenhouse Effect: The QL reading series heads back to the hothouse for its 50th show, with contributing writers including Kai Carlson-Wee, Neil Carman, Kelly Jean Egan, Charlie Getter, Ken Grobe, Sean Labrador y Manzano, Mira Martin-Parker, Jason Schenheit, and others. Co-presented by Litquake. Mon., Oct. 14, 7:30 p.m., \$5, quietlightning.org. Conservatory of Flowers, 100 John F Kennedy Drive, San Francisco, 666-7001, www.conservatoryofflowers.org.

San Francisco Noir UnScripted: L.A.'s Impro Theatre company gets hardboiled for a completely

improvised night of dark, devious crime stories, Sam Spade-style. Co-presented by Litquake and the Film Noir Foundation. Sat., Oct. 12, 8 p.m., \$20-\$25, improtheatre.com. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

Second Saturday Book Group: Second Saturday of every month, 10 a.m., free. Books Inc./Opera Plaza, 601 Van Ness, San Francisco, 776-1111, www.booksinc.net.

Stay Awake: The Word for Word Performing Arts Company turns the title story from Dan Chaon's story collection into a dramatized stage play. Co-presented by Litquake. Mon., Oct. 14, 7 p.m., \$15 suggested donation, zspace.org/w4w. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

Steven Brust & Skyler White: The authors read from their fantasy novel, *The Incrementalists*, about a secret society of immortals with Long Now Foundation-like plans for fixing the world. Sat., Oct. 12, 3 p.m., free. Borderlands Books, 866 Valencia, San Francisco, 824-8203, www.borderlands-books.com.

Tennessee Williams UnScripted: For Impro Theatre company's second Litquake performance, Tennessee Williams' literary archetypes come to life in an extemporaneous play sure to simmer with humid and suggestive drama. Sun., Oct. 13, 3 p.m., \$18-\$23, improtheatre.com. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

Terry Tarnoff: Reading from his new novel, *The Chronicle of Stolen Dreams*, a post-war road story in which his protagonist encounters Beat poets, bluesmen, and even a space alien. Thu., Oct. 10, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 835-1020, www.bookpassage.com.

FRI 10/11

Debauch-Arty Photography


THROUGH THE PINHOLE

Many people think of Burning Man as a drug-addled party in the desert. And while that's definitely an aspect of the festival, speak to any longtime, dedicated burner and they will stress the importance of "participation." That's the real essence of a trip to Black Rock City. Not to watch the culture, but to help create it. **The Pinhole Project's 2013 Burning Man Photo Exhibition** is a good place to see this side in action. Each year, the folks behind the Pinhole Project document the art — and the party — at Burning Man, using an almost forgotten technology known as pinhole photography. A pinhole camera is, basically, a camera that doesn't have a lens, only one small aperture to let in light. The method is more than 100 years old, and creates striking, angular black-and-white photographs. It's a medium particularly suited to the large-scale sculptures and interactive art common at Burning Man. The exhibition is also open on Sunday, just a hop, skip and Muni ride away from the annual Burning Man Decompression party, noon-7 p.m. in Dogpatch, which is a good event for folks interested in that other aspect of the culture.

The Pinhole Project's 2013 Burning Man Photo Exhibition starts at 7 p.m. at Satellite66 Gallery, 66 Sixth St., S.F. Free; facebook.com/pinholeprojectburningman. **Devin Holt**



Pinhole Project, Laura Kimpton and Jeff Schomberg



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Wild Girls Mother + Daughter Book Club: Second Sunday of every month, 1 p.m., free. Books Inc./Laurel Village, 3515 California, San Francisco, 221-3666, www.booksinc.net.

Writers with Drinks: Freewheeling readings by Adam Johnson, Kim Stanley Robinson, Dennis McFarland, Kim Wong Keltner, and Douglas Lain. Sat., Oct. 12, 7:30 p.m., \$5-\$10, writerswithdrinks.com. Make-Out Room, 3225 22nd St., San Francisco, 647-2888, www.makeoutroom.com.

MUSEUM EXHIBITS AND EVENTS

Aquarium of the Bay. OTTERS: WATERSHED AMBASADORS: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. **OKEANOS: A LOVE LETTER TO THE SEA:** Dancers and acrobats create a portrait of the ocean in this cirque-styled show by the Capacitor performance troupe. Saturdays, 4:30 p.m.; Saturdays, 7 p.m. Continues through Dec. 28. \$15-\$30 (includes aquarium admission). capacitor.org. Embarcadero, San Francisco, 623-5300, www.aquariumofthebay.com.

Asian Art Museum of San Francisco. IN A NEW LIGHT: THE ASIAN ART MUSEUM COLLECTION: A display of more than 2,500 objects from the museum's permanent collection explores the major cultures of Asia. Daily. Free with museum admission. **PROXIMITIES 2: KNOWING ME, KNOWING YOU:** The second show in the AAM's three-part

exhibition focuses on cross-generational relationships in Asian families and cultures. Starting Oct. 11. Tuesdays-Sundays. Continues through Dec. 8. 200 Larkin, San Francisco, 581-3500, www.asianart.org.

The Beat Museum. PERMANENT COLLECTION: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassidy, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. \$5-\$8. 540 Broadway, San Francisco, 399-9626, www.thebeatmuseum.org.

Cable Car Museum. PERMANENT COLLECTION: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, historic photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 474-1887, www.cablecarmuseum.org.

California Academy of Sciences. FRAGILE PLANET: Float through the roof of the Academy's building, zoom through the atmosphere, and gain an astronaut's view of Earth in this Planetarium feature narrated by Sigourney Weaver. Mondays-Fridays. **EARTHQUAKE:** Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. **ANIMAL ATTRACTION:** Exhibit about the wild courtship

and mating strategies in the animal kingdom. Daily. **COSMIC COLLISIONS:** Planetarium show about crashing astronomical interactions ranging from meteorites and moons to entire galaxies. Daily. **PENGUIN FEEDING:** Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. **CORAL REEF DIVE:** Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. **SSSSNAKE ENCOUNTER:** Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. **BRILLIANTSCIENCE: EXTRATERRESTRIAL LIFE:** Aliens take over the CAS – well, not literally, of course – for a week of special programs about the search for life beyond Earth. Oct. 10-18. **SHARKS AND RAYS:** Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. **NIGHTLIFE:** Thursdays, 6-10 p.m. \$10-\$12. calacademy.org/events/nightlife. **SFAF TRIBUTE CELEBRATION:** The San Francisco AIDS Foundation takes over the museum with a dinner program honoring Dr. Anthony S. Fauci, MD, followed by an after-party with cocktails plus music by DJ Josh Cheon. Sat., Oct. 12, 6 p.m. \$75-\$500. sfaf.org/tribute. **FAMILY NATURE CRAFTS:** Nature-themed craftmaking for kids 5-11. Sundays, 10 a.m. **THE KEPLER STORY:** Special planetarium theater show about 17th century astronomer Johannes Kepler, featuring actor Norbert Weisser and a musical score by cellist Zoë Keating. Sundays, 6:30 p.m. Continues through Oct. 27. \$12-\$15. thekepler-story.org. 55 Music Concourse, San Francisco, 379-8000, www.calacademy.org.

Cartoon Art Museum. GRAINS OF SAND: 25 YEARS OF The Sandman: Neil Gaiman's landmark comic book series gets a loving retrospective treatment with over 75 pieces of original panel artwork, Dave McKean covers, concept sketches, and more (including art from the new *Sandman: Overture* mini-series). Tuesdays-Sundays. Continues through March 16. \$3-\$7. **THE THRILLING ADVENTURE HOUR:** Exhibit featuring artwork from the graphic novel based on the stage series created by Ben Acker and Ben Blacker. Tuesdays-Sundays, 11 a.m.-5 p.m. Continues through Oct. 20. \$3-\$7. 655 Mission, San Francisco, 227-8666, www.cartoonart.org.

Conservatory of Flowers. BUTTERFLIES & BLOOMS: Hundreds of butterflies – including monarchs, swallowtails, painted ladies, and more – flutter among the flowers in an exhibition sure to please lepidopterists and botanists alike. Tuesdays-Sundays. Continues through March 16. \$2-\$7. 100 John F Kennedy Drive, San Francisco, 666-7001,

SAT 10/12

Fight for your Frights

DEAD MAN'S DATE NIGHT

As October continues and Halloween approaches, a slew of events will be popping up that are designed to startle, frighten, and otherwise petrify. But few of them will be able to match **The Fright at the Museum Scavenger Hunt** for thrills. It combines the age-old adventure of the haunted house, the recently trendy concept of a scavenger hunt for adults, and the cavernous creepiness of the de Young Museum into what may be the perfect date night for the Halloween season. The evening explores the dark side of the artist's heart, with a search through the museum for skulls, skeletons, monsters, and severed heads. There are also references to lethal ball games, appearances from cold-blooded killers, and a "lip licking party for cannibals." Yikes. Hire a sitter, because this one is for adults only.

The Fright at the Museum Scavenger Hunt starts at 2 p.m. at the de Young Museum, 50 Hagiwara Tea Garden Drive, S.F. \$20 (does not include museum admission); (866) 811-4111 or watsonadventures.com. **Devin Holt**

SAT 10/12
Block Party

PRICE-LESS ARTS, OUTDOORS

Yerba Buena Night is kind of like a block party, but a bit more refined. The organizers put the flavor of the area into the event: It's fancy but welcoming, curated but freewheeling, and while it might feel expensive, it won't cost a thing — kind of like hanging out in Yerba Buena Park. The event spreads out over several blocks in the Yerba Buena arts district, and features three performance stages, a live video area, and several art installations. There is also a gallery walk with stops at 111 Minna, Modernism, and Chandler Fine Art, among others, and free entry to the Contemporary Jewish Museum and the Yerba Buena Center for the Arts. As for the performances, they include the intensely strange (in a good way) choreography and costumes of Bad Unkl Sista as well as the high-energy rhythms of closing act Grupo Samba Rio. And be sure to check out the circus performers from Supperclub in Annie Alley.

Yerba Buena Night starts at 6 p.m. in Yerba Buena Lane, between Market and Mission streets, S.F. Free; visit ybnight.org. **Devin Holt**

www.conservatoryofflowers.org.

Contemporary Jewish Museum. TO BUILD & BE BUILT: KIBBUTZ HISTORY: A look back at the birth and evolution of Israel's utopian communes. Mondays, Tuesdays, Thursdays-Sundays. Continues through July 1. BEYOND BELIEF: 100 YEARS OF THE SPIRITUAL IN MODERN ART: The CJM and SFMOMA co-present a selection of works — including paintings, photographs, sculpture, video, and more — representing the spiritual instincts of modern art over the past century. Bruce Conner, Alberto Giacometti, Paul Klee, Piet Mondrian, Nam June Paik, and Mark Rothko are just a few of the artists on display. Mondays, Tuesdays, Thursdays-Sundays. Continues through Oct. 27. \$5-\$12. www.sfmoma.org. WORK IN PROGRESS: CONSIDERING UTOPIA: Three artists — Oded Hirsch, Ohad Meromi, Elisheva Biernoff — examine the ideas behind Jewish communal *kibbutzim* via videos, photography, sculptural installation, and interactive magnet painting. Mondays, Tuesdays, Thursdays-Sundays. Continues through Jan. 20. BLACK SABBATH: THE SECRET MUSICAL HISTORY OF BLACK-JEWISH RELATIONS: An interactive exhibit featuring music and video recordings that illustrate the cultural influences shared by Jews and African-Americans alike, including performances in such genres as jazz, soul, showtunes, and more. Mondays, Tuesdays, Thursdays-Sundays. DROP-IN ART MAKING: Weekly art workshops for kids and families. Sundays, 1-3 p.m. free with museum admission. THE JEWISH DELI & OTHER NOSSES: It's an old-fashioned coffee klatch (in a very new-fangled building) with food writers Lisa Stander-Horel, Tim Horel, and Michael C. Zusman presiding over an afternoon of deli snacks and stories presented by Litquake. No big whoop. Sun., Oct. 13, 3 p.m. free with museum admission. 736 Mission, San Francisco, 655-7800, www.thecjm.org.

de Young Museum. THE ART OF BULGARI: LA DOLCE VITA & BEYOND 1950-1990: The jewelry maker merits an appropriately deluxe exhibit featuring over 150 lustrous works from the latter half of the 20th century. Tuesdays-Sundays. Continues through Feb. 17. THE ERRAND OF THE EYE: PHOTOGRAPHS BY ROSE MANDEL: Historical overview featuring photographic landscapes, nature studies, and portraits, including works from her original 1954 *Errand of the Eye* exhibit at the Legion of Honor. Tuesdays-Sundays. Continues through Oct. 13. FRIDAY NIGHTS AT THE DE YOUNG: An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays,

5 p.m. Free-. 50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, www.deyoungmuseum.org. **Exploratorium.** PERMANENT GALLERIES: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. RESONANCE: Pianist/composer Sarah Cahill hosts this bimonthly series of musical performances and live interviews. Second Thursday of every other month, 7 p.m. SOUNDSCAPES: A series of artist-created audio experiments and interactive sound installations. Tuesdays, Fridays; First Sunday of every month; Last Sunday of every month. Continues through June 1. SATURDAY CINEMA: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays, 12, 2 & 4 p.m. free with museum admission. Pier 15, San Francisco, 528-4444, www.exploratorium.edu. **Fort Mason.** OUTDOOR EXPLORATORIUM: Outdoor art and science exhibit. Daily. free. 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org. **GLBT Historical Society.** OUT OF THE BOXES: HISTORICAL SOCIETY OPENS ARCHIVES OF PIONEERING HISTORIAN ALLAN BÉRUBÉ: BÉRUBÉ was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, San Francisco, 777-5455, www.glbthistory.org. **The Holocaust Center of Northern California.** LETTERS: 1938-1946: Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursday, 10 a.m.-5 p.m. Free. 121 Steuart, San Francisco, 777-9060, www.tauberholocaustlibrary.org.

Legion of Honor. DARREN WATERSTON: A COMPENDIUM OF CREATURES: These 12 color aquatints from the artist's portfolio *A Swarm, A Flock, A Host: A Compendium of Creatures* update the concept of the medieval bestiary. Tuesdays-Sundays. Continues through Dec. 29. \$6-\$10. BOWLES PORCELAIN GALLERY: Porcelain from England and continental Europe. Daily. IMPRESSIONISTS ON THE WATER: Over 80 nautically themed paintings by Claude Monet, Pierre-Auguste Renoir, Camille Pissarro, and others. Tuesdays-Sundays. Continues through Oct. 13. \$6-\$10. 100 34th Ave., San Francisco, 750-3600.

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SF Examiner

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NEATH SAN FRANCISCO PUBLIC LIBRARY: Historical artifacts found at the library site, which was once a cemetery as well as City Hall. Daily. 100 Larkin, San Francisco, 557-4400, www.sfpd.org.

Mexican Museum. AN INSPIRED GIFT: THE REX MAY COLLECTION OF POPULAR ART: Mexican folk art paintings, wooden sculptures, ceramics, glass, and textiles. Thursdays-Sundays. Continues through March 16. Free. Marina & Buchanan, San Francisco, 202-9700, www.mexicanmuseum.org.

Museum of the African Diaspora. J.D. 'OKHAI OJEIKERE: SARTORIAL MOMENTS AND THE NEARNESS OF YESTERDAY: MoAD's Curator's Choice Series presents five decades of photographs depicting the evolution of fashion styles in Nigeria, ranging from traditional dress and hairstyles to more modern, Western-style adaptations. Wednesdays-Sundays. Continues through Oct. 13. \$5-\$10. 685 Mission, San Francisco, 358-7200, www.moadsf.org.

Oakland Museum of California. PETER STACKPOLE: BRIDGING THE BAY: Black-and-white photographs chronicling the construction of the original Bay Bridge in the 1930s. Through Jan. 26, 2014. \$6-\$12. ABOVE AND BELOW: STORIES OF OUR CHANGING BAY: An interactive, multidisciplinary exhibition about the physical changes undergone by the San Francisco Bay over the past 6,000 years. Through Feb. 23, 2014. \$6-\$12. 1000 Oak, Oakland, 510-238-2200, www.museumca.org.

The Presidio Trust. WELCOME TO THE PRESIDIO: Two galleries – "Presidio Milestones" and "The Next Chapter: Creating a Future from Our Past" – illustrate the Persidio's transition from a military base into a national park and beyond.

Wednesdays-Sundays, 11 a.m.-5 p.m. Continues through Dec. 31. Free. 103 Montgomery St., San Francisco, 561-5300, www.presidio.gov.

Randall Museum. DROP-IN FAMILY CERAMICS WORKSHOP: Each week the Randall offers drop-in pottery and ceramics workshops. Saturdays, 10:15 a.m. \$6. DROP-IN SCIENCE WORKSHOP: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. \$4. MEET THE ANIMALS: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 554-9600, www.randallmuseum.org.

San Francisco Museum of Craft & Design. ARLINE FISCH: CREATURES FROM THE DEEP: Installation of oversized jellyfish woven from knitted and crocheted copper wire. Tuesdays-Sundays. MICHAEL COOPER: A SCULPTURAL ODYSSEY, 1968-2011: Sculptures assembled from carved wood and manipulated metal to create hybrids that combine the organic with the mechanical. Tuesdays-Sundays. REBECCA HUTCHINSON: AFFINITY: Forest-like installation made from porcelain paperclay, paper, and hanging tree branches. Tuesdays-Sundays. 2569 3rd St., San Francisco, 773-0303, www.sfmcd.org.

UC Berkeley Art Museum. REBAR: KALEIDOSCOPE: A colorfully modular and interactive seating sculpture from the inventors of the parklet. Through Dec. 31, 2015. 2626 Bancroft, Berkeley, 510-642-0808, www.bampfa.berkeley.edu.

The Walt Disney Family Museum. CAMILLE ROSE GARCIA: DOWN THE RABBIT HOLE: 40 works based on Lewis Carroll's Alice stories by acclaimed Pop Surrealism painter Camille Rose Garcia, plus a few

Alice in Wonderland concept paintings by Disney artist Mary Blair. Mondays, Wednesdays-Sundays. Continues through Nov. 3. \$12-\$20. www.waltdisney.org/garcia. WATER TO PAPER, PAINT TO SKY: THE ART OF TYRUS WONG: Retrospective exhibit featuring over 150 works by former Disney artist Tyrus Wong, whose ethereal paintings influenced the iconic look of Bambi and other classic family films. Mondays, Wednesdays-Sundays. Continues through Feb. 3. 104 Montgomery, San Francisco, 345-6800, www.waltdisney.org.

Yerba Buena Center for the Arts. KOTA EZAWA: BOARDWALK: A 2-D recreation of the Funtown Pier boardwalk and amusement park in Seaside Heights, NJ – the destruction of which became an iconic image of Hurricane Sandy's wrath – constructed in the YBCA's Third Street courtyard. Through Nov. 30, 2015. Free. BILL T. JONES/ARNIE ZANE DANCE COMPANY 30TH ANNIVERSARY EXHIBITION: A collection of works – including video, photography, and props – by the visual artists and designers whose creations augmented the onstage choreography of the acclaimed dance company. Thursdays-Sundays. Continues through Nov. 3. \$8-\$10. BILL T. JONES DOCUMENTARIES: Two short docs profiling the NYC choreographer (who not-so-coincidentally happens to be performing in S.F. this week). Sat., Oct. 12, 3:30 & 5:20 p.m. Free with RSVP. 701 Mission, San Francisco, 978-2787, www.ybca.org.

SPORTS - SPECTATOR

Mike Tyson: Undisputed Truth: Thu., Oct. 10, 8 p.m., \$42.50-\$450, www.apecconcerts.com. Fox



Paul B. Goode

SUN 10/13

Dance

RITE OF PASSAGE

In a year with an overabundance of interpretations of Igor Stravinsky's monumental *The Rite of Spring*, in its centennial year, autumn brings us yet one more. New York City's Bill T. Jones/Arnie Zane Dance Company brings *A Rite* to the Yerba Buena Center for the Arts in collaboration with Anne Bogart, artistic director of contemporary theater company SIT. Though the riots during the premiere of Nijinsky's scandalous ballet may be hard to match, Bill T. Jones is no stranger to pushing artistic boundaries. Jones vaulted to sustained fame with his 1994 *Still/Here*, a poignant modern dance meditation on AIDS and other terminal illnesses, conceived partly as a memorial for his partner and company co-founder, Arnie Zane. In *A Rite*, Jones and Bogart feature the diaries of World War I veterans and the words of physicist Brian Greene alongside sections of the original score to imagine the consequences of hearing Stravinsky's raucous, futuristic music in such troubled times.

Bill T. Jones/Arnie Zane Dance Company and SIT Company present *A Rite* at 3 p.m. and Oct. 11-12 at 8 p.m. at the Lam Research Theater of the Yerba Buena Center for the Arts, 700 Howard St., S.F. Tickets are \$30-\$40; ybca.org. **Irene Hsiao**

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WHERE

Yerba Buena Lane, Jessie Square, Annie Alley, Yerba Buena Gardens

WHEN

4:00PM-7:00PM

Gallery Walk

6:00PM-10:00PM

Outdoor Programming

MORE INFORMATION WWW.YBNIGHT.ORG



MJM Management Group



Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010, www.thefoxoakland.com.

San Francisco 49ers vs. Arizona Cardinals: Sun., Oct. 13, 1:25 p.m., \$79-\$414.80 advance. Candlestick Park, 602 Jamestown, San Francisco, 467-1994.

San Jose Earthquakes vs. Colorado Rapids: Wed., Oct. 9, 7:30 p.m., \$22-\$56, sjearthquakes.com. Buck Shaw Stadium, 500 El Camino Real, Santa Clara, 408-554-5550.

THEATER

A Rite: Choreographer Bill T. Jones and theater director Anne Bogart collaborated to create this new work celebrating the 100th anniversary of Igor Stravinsky's revolutionary *The Rite of Spring*. Oct. 11-12, 8 p.m.; Sun., Oct. 13, 3 p.m., \$30-\$40.

Yerba Buena Center for the Arts, 701 Mission, San Francisco, 978-2787, www.ybca.org.

Acid Test: The Many Incarnations of Ram Dass: Get a dose of spiritual enlightenment in the Mission. Fridays, 8 p.m.; Saturdays, 8:30 p.m. Continues through Oct. 12, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Band Fags!: West Coast premiere of a new play about coming of age – and coming out – adapted for the stage by Frank Anthony Polito from his own novel. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Oct. 13, \$25-\$45. New Conservatory Theatre Center, 25 Van Ness, San Francisco, 861-8972, www.nctcsf.org.

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130,

beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 421-4222, www.beachblanketbabylon.com.

Beautiful: The Carole King Musical: Jessie Mueller stars in the pre-Broadway world premiere of this tuneful tribute to the singer-songwriter born Carol Klein. Tuesdays-Sundays. Continues through Oct. 20, \$50-\$210. Curran Theatre, 445 Geary, San Francisco, 551-2000, www.shnsf.com.

Bengal Tiger in the Baghdad Zoo: Bill English directs Rajiv Joseph's Pulitzer Prize-nominated play set amid the moral chaos of the recent Iraq war. Tuesdays-Thursdays, 7 p.m.; Fridays, 8 p.m.; Saturdays, 3 & 8 p.m.; Sundays, 2 p.m. Continues through Nov. 16, \$30-\$100. SF Playhouse, 450 Post St., San Francisco, 677-9596, www.sfplayhouse.org.

Buried Child: Revival of Sam Shepard's Pulitzer

Prize-winning drama about the decline of the American Dream. Tuesdays-Sundays. Continues through Oct. 13. Magic Theatre, Fort Mason, Bldg. D, Marina & Buchanan, San Francisco, 441-8822, www.magictheatre.org.

The Kepler Story: Special planetarium theater show about 17th century astronomer Johannes Kepler, featuring actor Norbert Weisser and a musical score by cellist Zoë Keating. Sundays, 6:30 p.m. Continues through Oct. 27, \$12-\$15, thekepler-story.org. California Academy of Sciences, 55 Music Concourse, San Francisco, 379-8000, www.calacademy.org.

Can You Dig It? The '60s – Back Down East 14th: 90-minute autobiographical solo show by Don Reed. Saturdays, 8:30 p.m.; Sundays, 7 p.m. Continues through Oct. 27, \$20-\$50, themarsh.org. The Marsh Berkeley, 2120 Allston, Berkeley, 510-704-8291, www.themarsh.org.

Carrie: The Musical: Hot on the heels of *Dolores Claiborne* – the S.F. Opera's recent Stephen King adaptation – comes this altogether bloodier take on an old King classic. Though originally an infamous flop in its initial 1988 Broadway run, this *Carrie* is a completely rewritten and rebuilt production now making its West Coast debut. Wednesdays-Saturdays, 8 p.m. Continues through Nov. 2, \$25-\$36, rayoflighttheatre.com/carrie. Victoria Theatre, 2961 16th St., San Francisco, 863-7576, www.victoriatheatre.org.

The Disappearance of Mary Rosemary: Second Wind Theatre stages this old-fashioned ghost story – written by J.M. “Peter Pan” Barrie – about a young girl's mysterious vanishing. Thursdays-Sundays. Continues through Oct. 26, \$15-\$20, secondwindtheatre.com. The Phoenix Theatre, 414 Mason, San Francisco, 989-0023, www.phoenixtheatresf.org.

Firefly: Live on Stage! If your Joss Whedon-lovin' buddies just can't shut up about *Firefly* being cancelled, take 'em to this comedic stage recreation of the sci-fi TV series' “Jaynestown” episode. Then they can finally have some Serenity (and you can finally have some peace). Thursdays-Saturdays, 8 p.m. Continues through Oct. 26, \$20, firefly-live-tdr.eventbrite.com. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

First: While Steve Jobs is getting his cinematic due in movie theaters, this world premiere play does much the same thing for a young Bill Gates on the stage. Starting Oct. 10, Thursdays-Sundays. Continues through Nov. 3, \$25-\$40, playground-sf.org. Stage Werx 446, 446 Valencia St, San Francisco, www.stagewerx.org.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Geezer: Comical solo show written and performed by Geoff Hoyle. Wednesdays, Thursdays, 8 p.m.; Saturdays, 8:30 p.m. Continues through Oct. 26, \$25-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, San Francisco, 776-1747, www.boxcartheatre.org.

It's a Bird ... It's a Plane ... It's Superman: 42nd Street Moon presents a revival of this “daffy” 1966 musical tribute to the Man of Steel (apparently birthed in an alternate reality version of the '60s where *Hair* never existed). Wednesdays-Sundays. Continues through Oct. 20, \$25-\$75, 42ndstmoon.org. Eureka Theatre, 215 Jackson, San Francisco, 788-7469, [\[theeurekatheatre.com\]\(http://theeurekatheatre.com\).](http://www.</p></div><div data-bbox=)

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, \$7. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Pippin: Broadway revival directed by Diane Paulus. Tuesdays-Sundays. Continues through Oct. 19. Golden Gate Theatre, 1 Taylor, San Francisco, 551-2000, www.shnsf.com.

The Rascals: Once Upon a Dream: Oct. 11-12, 8 p.m., \$65-\$350, rascalsdream.com. Warfield Theatre, 982 Market, San Francisco, 345-0900, www.thewarfieldtheatre.com.

San Francisco Noir UnScripted: L.A.'s Impro Theatre company gets hardboiled for a completely improvised night of dark, devious crime stories, Sam Spade-style. Co-presented by Litquake and the Film Noir Foundation. Sat., Oct. 12, 8 p.m., \$20-\$25, improtheatre.com. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

The Scion: Solo show about “murder, privilege, and sausage” by Brian Copeland. Fridays, 8 p.m.; Saturdays, 5:30 p.m. Continues through Oct. 26, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannysnack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, <https://www.facebook.com/1760MarketStreet>.

Shocktoberfest 14: Jack the Ripper – An Evening of Horror, Madness, Spanking, and Song: The Thrillpeddlers visit Victorian London for a murderously entertaining spectacle of black comedy, blue humor, and bloody horrorshow theatrics – oh, and a few ribald spanking scenes as well – in their latest Halloween season show. Thursdays-Saturdays, 8 p.m.; Through Oct. 30, 8 p.m. Continues through Nov. 23, \$25-\$25, thrillpeddlers.com. The Hypnodrome, 575 10th St., San Francisco, 377-4202, www.thrillpeddlers.com.

Stay Awake: The Word for Word Performing Arts Company turns the title story from Dan Chaon's story collection into a dramatized stage play. Co-presented by Litquake. Mon., Oct. 14, 7 p.m., \$15 suggested donation, zspace.org/w4w. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

The Taming: The newest work from prolific playwright Lauren Gunderson traps opposing sociopolitical archetypes in a hotel room and then lets the sparks fly. Starting Oct. 10, Wednesdays-Saturdays. Continues through Oct. 26, \$15-\$35, www.crowdedfire.dreamhosters.com. The Thick House, 1695 18th St., San Francisco, 401-8081, www.thickhouse.org.

Tennessee Williams UnScripted: For Impro Theatre company's second Litquake performance, Tennessee Williams' literary archetypes come to life in an extemporaneous play sure to simmer with humid and suggestive drama. Sun., Oct. 13, 3 p.m., \$18-\$23, improtheatre.com. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

Vanya and Sonia and Masha and Spike: If you think dour Russian playwrights can't inspire bellylaughs, think again – Christopher Durang's Tony Award-winning new work turns Anton Chekhov characters and themes into a highbrow farce. Tuesdays-Sundays. Continues through Oct. 25, \$29-\$89. Berkeley Repertory's Roda Stage, 2025 Addison, Berkeley, 510-647-2949, www.berkeleyrep.org.

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Carrie Mae Weems
at the edge.

Everywoman

Carrie Mae Weems is traveling through time to save the human race.

By Jonathan Curiel

Her back to the camera, the woman wears a regal black dress as she stares at a landscape of old, white-washed homes. The photograph's painterly quality and its stark contrasts — black and white, new and aged, isolation and crowdedness — produce a panorama that's hypnotic and utterly suggestive of mythology. Carrie Mae Weems is the woman in the photo. She's also the woman behind the camera. And her image, *The Edge of Time — Ancient Rome*, is Weems at her best: directing herself at an Italian vista that has deep personal meaning for her and universal appeal for viewers from any culture. "Humanist" is a term that applies to many visual artists, but it's especially applicable to Weems, who just won a MacArthur "genius" grant for a body of work that ranges from Weems' kitchen table in America to remote corners of the globe.

The Edge of Time — Ancient Rome, featured in the exhibit "Seven Sisters" at Jenkins Johnson Gallery, asks viewers to question the way Rome's rulers built their city to contain its citizens. To question popular assumptions. "That photo relates to the work I've been doing for the last 10 years," Weems says by phone from New York, where she's based. "I've walked into a number of different locations and sites, whether it's in Cuba or Louisiana, and pointed a viewer toward the same theme."

Weems is grouped with seven other prominent women artists in "Seven Sisters," where *The Edge of Time — Ancient Rome* is one of almost 30 works by her. The downtown San Francisco exhibit coincides with "Carrie Mae Weems: Three Decades of Photography and Video," which opens Oct. 16 at Stanford University's Cantor Arts Center. The first museum retrospective devoted to Weems, "Carrie Mae Weems: Three Decades of Photography and Video" has toured the United States for a year, and next goes to New York's Solomon R. Guggenheim Museum. All this attention has helped elevate Weems into a rarefied echelon of visual artists. Weems is one of those whose reputation extends beyond the art world — who get invited to the White House, who appear on Charlie Rose's TV show, who have a voice in national debates about subjects they're consumed about. For Weems, those subjects are race, gender, history, and the American dream. Weems is both the personification of that dream and a deconstructor of it. With her 2010 photographic series "Slow Fade to Black," for example, Weems blurs photos of African-American women singers from previous generations. In their heyday, these singers — among them Josephine Baker, Nina Simone, Dinah Washington, and Lena Horne — were household names. Today? Weems' images are commentaries on the ephemeral nature of popular culture, which has marginalized these

black female singers while simultaneously embracing a new generation of black singers like Beyonce and Jennifer Hudson.

Besides "Slow Fade to Black" and *The Edge of Time — Ancient Rome*, which is from Weems' 2006 "Roaming" series, the Jenkins Johnson exhibit includes "Afro-Chic," a 2009 video of Afro'd fashion models who parade on a runway festooned with old photos of the Black Panthers' Huey Newton and Angela Davis. As directed by Weems, the Afro is celebrated as a matter-of-fact hairstyle, with straight hair in the minority. The models Weems employs have fun with the subject, winking and shaking their figures at the camera. In naming Weems a MacArthur Fellow and pledging \$625,000 in grant money, the MacArthur Foundation cited her versatility with video and photography, saying she made "lyrical and evocative" images that have led to a "poignant and revealing visual archive of the human condition."

Weems, who's 60, has influenced a generation of younger artists like Mickalene Thomas, a New York painter and photographer whose works in "Seven Sisters" include one of her trademark rhinestone pieces, *Ain't I A woman (Fran)*. The gems that Thomas affixes to the scalps, lips, and other parts of her painted figures glamorize the black female form the same way that Gustav Klimt used gold leaf to glamorize cloaks encircling the white female form. Also standing out at "Seven Sisters": Patricia Piccinini, an Australian mixed-media artist whose small silicone figures are cute and disturbing hybrids of human and animal; painter Camille Rose Garcia, whose style fuses influences from Disney to street art; and Toyin Odutola, a Nigerian-born artist whose black faces — drawn with pens and markers — are peppered with marks resembling tattoo strips, which turn Odutola's profiles into thriving mosaics. Odutola, who earned an MFA last year from the California College of the Arts in San Francisco, has said that Weems is one of her cherished role models.

Weems says her photos are ultimately about establishing relationships with the people whose lives she dramatizes, with Weems often acting as a stand-in for others. "For me, when you strip everything away from my work, when you strip race out of the picture, or gender, or any of those other 'isms,' what are you really talking about? What's really at the root of all this?" she says. "I think the root of all my work is this idea of embracing. I'm hoping that women, in the fullness of their humanity, will be embraced. I'm hoping that people of color, in the depths of their humanity, will be embraced for who they are. And ultimately, if you're talking about embrace, you're talking >> p32

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Everywoman from p31

about questions of love. And love is a thing that makes us see ourselves more clearly. When we say we're in love with someone, what we're really doing is showing our appreciation for someone shining a light on the essence of ourselves. We're really looking at the question of love or unrequited love, and how we might get to something more profound about who we are."

Weems lived in San Francisco in the early 1970s, when she took photography classes at City College and first began embarking on her visual arts career. Both Bay Area exhibits represent a homecoming for her, and she's traveling here to deliver a keynote talk on Oct. 16 for her retrospective. "It's my most favorite place in all the world," Weems says of

San Francisco. "My understanding of the political, and being involved in the political and the arts, came out of my deep and abiding relationship to San Francisco. It still drives me in very profound ways."

"Seven Sisters"

Through Dec. 7 at Jenkins Johnson Gallery, 464 Sutter St., S.F.
Admission is free; 677-0770 or jenkinsjohnsongallery.com.

"Carrie Mae Weems: Three Decades of Photography and Video"

Oct. 16-Jan. 5 at Cantor Arts Center, 328 Lomita Drive, Stanford University, Palo Alto. Free; (650) 723-4177 or museum.stanford.edu.
On Oct. 16 at 6:30 p.m., Carrie Mae Weems gives a free lecture at Cemex Auditorium, 641 Knight Way, Stanford University.



Photographs by Evan DuCharme

Know Your Street Art

Holding Out

1849 Geary

Inevitably, passersby do a double-take. Is the old woman holding bags a real person or a sculpture? That small moment of doubt — that moment when the bread she's carrying looks fresh from the bakery — testifies to the craftsmanship of Seward Johnson, whose sculptures are temporarily anchoring key sidewalks in San Francisco's Lower Fillmore District. *Holding Out* is the most realistic of Johnson's San Francisco works, which city officials brought to the Lower Fillmore in June to spur more foot traffic there.

Johnson is one of America's most prolific sculptors — an octogenarian artist whose work often divides people into two distinct camps: those who admire the "everyday people" (and occasional famous figures) that he casts in bronze, and those who think Johnson's work is entirely too kitschy. "Some people think my work is easy because it's realistic," Johnson says by phone from his East Coast home. "There was a long period in the 1970s and 1980s where people felt that 'real art' was abstraction. I have a sculpture park that has a lot

of abstract work, which I love. People who know art history think they have some sort of corner on taste. I don't agree with them."

Located in front of a mid-block post office, *Holding Out* is the most isolated of Johnson's S.F. sculptures, most of which are a block away, in a shopping plaza just off Fillmore and O'Farrell. A tagger has scribbled letters on the purse of *Holding Out*, whose eyes have apparently been altered by someone to look bloodshot. The additions actually give *Holding Out* an even more distinctive feel — Johnson says his original intent was to show an elderly woman "who's experiencing the stress of life. She's upset. Older women are quite expressive."

Cities around the United States will rent Johnson's sculptures to attract more tourists (*Forever Marilyn*, a giant version of Marilyn Monroe with her skirt blowing upward, has been bringing visitors to Palm Springs for a year), and Johnson's San Francisco works are only on display until year's end. "One time, a police officer started to interview one of my sculptures as a witness to an accident," says Johnson. "He was embarrassed. When people get embarrassed, they don't forget my work." **J.C.**

Maternal Instincts

Margaret Cho on tattoos, *The View*, and her unrealized adulthood as a “Potrero Hill swinger.”

By Emma Silvers

It's been more than two decades since San Francisco native Margaret Cho launched her stand-up career by performing at a club next door to her parents' Polk Street bookshop, and — despite proudly accepting the mantle of “patron saint of outsiders” — she's been a mainstay of American comedy for a long time since. Whether she's getting in trouble for outing John Travolta, getting in trouble for talking about Marc Maron's penis, creating a web series about women getting out of prison (“In Transition”), or just generally being her tattooed, outspoken, burlesque-dancing self, Margaret Cho is many things, but she's very rarely boring. Cho performs at the Nob Hill Masonic Center on Oct. 12; she called us in mid-September from her bathroom in L.A. to talk about the tour.

SF Weekly: So this tour you're embarking on is called “Mother” — what were your inspirations? Your own mother has been part of your act for a while.

Margaret Cho: This is more about how I've gotten to the point where people look to me as a maternal figure, this kind of grand dame. Especially because I have a lot of younger gay male friends, and gay men are always looking for mothers, in my experience. You look at music and movies: Joan Crawford, Judy Garland. ... Lady Gaga seems too young to even really be a mother figure, but she is. And you realize it's an identity that's very needed, because people come at me all the time with that role. And I love it, in part because I don't think I'll have children.

You're also frank in this show about your experience of having had an abortion. Did that seem important to talk about now in light of the past couple years of anti-abortion legislation?

Yeah. I think it's really dangerous that somehow this part of women's rights is even up for discussion, when really, it's not. It's ludicrous to me to even question a woman's right to choose. So for me, to talk about it — I don't know how else to explain how strongly I feel about this, about legislation getting out of the realm of women's bodies. And it's interesting, when

you talk about abortion in any context, people really freak out. I think if it's something we can acknowledge, hopefully that leads to more understanding about this being a fundamental right that we unfortunately can't take for granted.

How does your actual mother feel about how she's been included in your act over the past two decades? Is she just the best sport ever?

She is, actually, she's great! She loves it. For women in my family, in Korean culture, women are really valued in their youth, and then when they get older, it's like they almost become irrelevant. All the women in my family have gone through that, and it's a painful thing, especially if you're used to being valued for your looks and your body — and when you get older it seems like you should be more than that, but actually you're [treated like] less than that. So for my mother to be the center of attention — she thinks it's really funny, and it's also kind of exciting for her.

Among your other projects — the web series, the new “Monsters of Talk” podcast with Jim Short — we hear you've been working on a second musical comedy album?

That'll come out after the tour, in the spring. There are all these different genres on it; I like to go from country to hip-hop. I wrote a song for Yoko Ono, which I sing as her, and Sean Lennon really loved it, so maybe she'll do it at some point? I'm always lobbying to be in the Plastic Ono Band. And there's one song I'll probably be doing on tour, that basically sounds like “Sister Christian” but it's called “Fat Pussy” and it's about... well, that's what it's about. I wanted to do a super epic metal power ballad, and this is what happened.

You've also been a guest host on *The View* a few times now. Is it true you're vying for a permanent spot?

Oh, I would love to. I think I would have a good time, but I also think they really need something



missmissyphotography.net

a little different — someone queer, someone who can be a little bit informal, just a different perspective. And I've been really happy that I can provide that.

It's been 20 years since you were on the ABC sitcom *All-American Girl*, which seems like it flopped in part because the network didn't know how to handle having an outspoken Asian-American lady on primetime TV. Is it a sign of progress that now they're inviting you onto a morning talk show to riff with Whoopi Goldberg about smoking weed?

Yeah! I think it's great. It's funny, they have a whole different take on things now, there's a lot more happening in entertainment in general, and it's a lot less controlled by studios. In the early '90s, there was such a limited idea of what you could see on TV.

Still, there haven't been that many Asian-Americans on television since then. There's a sitcom called *Sullivan & Son* on TBS, which has Steve Byrne and Jodi Long, but you know, it's taken 20 years to get there. Even as [mainstream entertainment] gets more multicultural, with people like Mindy Kaling — I don't think it's quite as egalitarian as people think.

You're known for being willing to talk about pretty much anything, especially with regard to your sexuality. How do you draw lines about what you share and what's personal?

For me, honestly, I grew up in San Francisco, and in the late '80s I worked for a store called Stormy Leather on Howard Street, with people like Susie Bright and Carol Queen coming through all the time. And then there was the leather community, play parties, the bear community. I was becoming an adult at a time when people were talking openly about sexuality and about non-monogamy as the norm, expanding ideas about what sex could be. So I had a very San Francisco view of sexuality. It is weird in some ways that I wound up in Los Angeles, because at the time it was like “Oh, I'm gonna be a Potrero Hill swinger.” I guess when you come of age in San Francisco during a time period where sexuality is being talked about in this way — there are things other people find freaky to talk about that I just find pretty commonplace.

While we're on your having grown up in the gay community here — you've performed a few gay marriages in San Francisco, yeah? Is that since Prop. 8 was overturned?

It was when it was legal in 2004 that I did a bunch, and I got to do them at City Hall, which was really cool, so hopefully I'll get to go back. There's something about doing it in that city building, especially with the relationship I have with San Francisco and gay politics, having watched the tragedy of Harvey Milk's assassination. ... It's really intense to go back to City Hall where this all happened and help people do this beautiful thing. It feels like you're helping to make it right in a way.

Is there anywhere in particular you always go when you're back here?

When I'm in San Francisco now I'm usually getting tattoos, being with my friends. Tattooing is my social life, too, so most of my time is taken up with that. People like Henry Lewis, Mike Davis at Everlasting Tattoo. The best tattooists are in San Francisco, and they're kind of like my family now. I'm always excited to come back to San Francisco.

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Romeo & Juliet

Rated PG-13. Opens Friday.

The presence in the world of yet another *Romeo and Juliet* film poses so many fun philosophical questions. For instance: Because Claire Danes was in Baz Luhrmann's 1996 version (as Juliet), and Damien Lewis is in this one (as Juliet's father), can we count on someone else from the cast of *Homeland* to show up in another one some years from now? Maybe Mandy Patinkin as the apothecary, selling Romeo his poison? Also: What does it mean that Hailee Steinfeld, our Juliet here, seems so much more like an actual human being when reciting Shakespeare's verse than she did reciting Charles Portis' dialogue in the Coen brothers' version of *True Grit*? And: Is director Carlo Carlei's effort so gripping because his cast — also including Stellan Skarsgård as the prince of Verona, Lesley Manville as Juliet's nurse, Paul Giamatti as Friar Lawrence, and, as Romeo, the hunky young Douglas Booth — is so all-around good, or because the Bard just knew so well how to give actors great stuff to do, or because nothing quite freshens up a sad, stirring story of star-crossed lovers from feuding families like the warm-fuzzy watchability that only comes from having been adapted by *Downton Abbey* maestro Julian Fellowes? Maybe, after all, there's only one question: Will this most-filmed of Shakespeare plays, possibly of all plays, ever get old? **Jonathan Kiefer**

Captain Phillips

Rated PG-13. Opens Friday.

Well, why not make a true-life procedural thriller about the 2009 hijacking of the Maersk Alabama, the first American vessel to be boarded by pirates in 200 years? And why not cast Tom Hanks as the container-ship skipper who played a good strategic game against his attackers — at least until they kidnapped and stuffed him at gunpoint into a lifeboat. Screenwriter Billy Ray's stripped-down adaptation of Phillips' memoir, *A Captain's Duty*, accords well with Paul Greengrass' deliberately quotidian, documentary-style direction. While the events depicted here do at times suggest a sort of *Die Hard* on the high seas, the tone is refreshingly anti-triumphalist. And although our memory of those events arguably has less emotional valence than the downing of United 93 on 9/11, Greengrass, who also made *United 93*, nimbly does the jiu-jitsu of turning our knowing what happened into a special kind of suspense. Yes, Captain Phillips' situation eventually was resolved with brutal efficiency by good ol' SEAL Team Six, but he sure went through some wouldn't-want-to-be-that-guy hell before that. Hanks is as good as he's been in years, and newcomer Barkhad Abdi, a Somali nonactor

from Minneapolis, plays the pirate leader with moving, guileless pathos. Aside from one gently emphasized exchange in which Phillips tells his captor there must be something more than fishing and kidnapping, and gets the reply, "Maybe in America," the movie doesn't really say much. But maybe it's enough just to say: Wow, this happened. **J.K.**

Escape from Tomorrow

Not rated. Opens Friday at the Roxie.

Contrary to the buzz, Randy Moore's *Escape from Tomorrow* was not entirely shot guerrilla-style at Disneyland and/or Disney World. At least a quarter of the picture — which follows a suburban man (Roy Abramsohn) descending into madness during a miserable family trip to an unnamed-yet-familiar theme park — was shot in hotels, in front of greenscreens, and on honest-to-goodness sets. That doesn't make the three-quarters that was indeed filmed without permission in both the Anaheim and Orlando parks any less fascinating, and there's a lot to chew on for copyright nerds: No Disney music is used, but trademarks such as Buzz Lightyear and Epcot are mentioned, and the beloved monorail announcements are heard. For a film that obviously required so much planning, however, the script is unaccountably weak. Moore wisely cast experienced actors, so *Escape from Tomorrow* doesn't play like the home movie it often looks like, but the character of the wife (Elena Schuber) is written as a shrill, withholding harpy. It's almost a wasted opportunity, focusing on one man's midlife crisis rather than the potentially more relevant theme of a dysfunctional family banding together to survive that vortex of enforced whimsy known as a Disney theme park, but *Escape from Tomorrow*'s very existence is audacious enough to make up for it. **Sherilyn Connolly**



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FILM CAPSULES

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OPENING

Mother of George It's easy to see why *Mother of George* was a Sundance hit. This second feature from Nigerian director Andrew Dosunmu, who came up as a fashion photographer, album-cover designer, and maker of music videos, clearly shows off Dosunmu's roots. For one thing, it is highly stylish — full of vibrant, velvety textures and cinematographer Bradford Young's artfully off-balance compositions — even if the stylishness isn't always emotionally meaningful. For another, the movie seems so authentically Nigerian that it hovers perpetually on the verge of clunky Nollywood melodrama. Its story is quite direct: Personal and cultural strife ensues when Adenike (Danai Gurira) and Ayodele (Isaach De Bankolé), a newly married Nigerian couple living in Brooklyn, find themselves unable to conceive a child. But the real richness is at the level of subtext: Darci Picoult's spare, sensitive script prioritizes muted intimacies, and Dosunmu's airy pace allows for many fine nonverbal moments. Gurira smartly pushes back against the film's tendency toward too-precious exoticism, and De Bankolé digs deep enough to get beyond his Jarmuschian cool. We're warmly invited in to Adenike and Ayodele's world, only to discover with a chill how difficult it is for them to live there — how displaced, for various reasons, they can't help but feel. (J.K.)

Muscle Shoals What we know of the "Muscle Shoals sound" is this: It comes from Alabama, from the banks of the Tennessee River, which Native Americans there know as "the river that sings." It may have to do with how the lower register of a rhythm section is folded into a pop-music mix. In any case, it is that special something just under the surface in so much vintage R&B, ranging from Aretha Franklin's "I've Never Loved a Man (The Way I Loved You)" to Percy Sledge's "When a Man Loves a Woman." Indeed, it has yielded a lot of music for men and women alike to do a lot of loving to. As director Greg "Freddy" Camalier's discursive documentary *Muscle Shoals* reveals, FAME Studios founder and stoic family-tragedy survivor Rick Hall is the man most responsible for the Muscle Shoals sound, even if Hall's house band eventually left to start its own nearby studio by the name of Muscle Shoals Sound. That band was the Swampers, notably "a bunch of white guys that looked like they worked at the supermarket around the corner," as Bono puts it, emphasizing the remarkableness of just how much essential American soul music those players backed up. Bono is but one of several non-American musicians drawn to the Muscle Shoals sound. It is also something about which Keith Richards often mumbles fondly, wishing his records had more of it. Cut from the same music-doc cloth as Dave Grohl's recent *Sound City*, Camalier's tuneful if somewhat overlong anecdotal history does the most justice to the Muscle Shoals sound just by listening to it. (J.K.)

The Summit If you try to climb K2, the second-highest mountain on Earth, there's a 1-in-4 chance you'll die, and you're statistically more likely to die descending than ascending. Those are good odds for some people, and Nick Ryan's harrowing documentary focuses on a ragtag conglomeration of climbers who went for it on Aug. 1, 2008. On this deceptively nice day, 18 people made it to the top of the appropriately nicknamed "Savage Mountain," and judging from the pictures, getting to see K2's shadow cast hundreds of miles into China would be worth the climb. (What a bummer if you were to reach the summit at noon!) Only 11 of them made it back down, and through interviews, archival footage, and re-creations of the climb, *The Summit* attempts to unravel what can charitably be called a clusterfuck: too many people from too many different countries and differing climbing philosophies all tackling K2 at the same time. It's not always clear which of the footage is re-created and which is actually from the expedition, and some of the survivors who are interviewed are also portrayed by actors in the re-creations. This uncertainty helps to give *The Summit* an occasionally vertiginous feeling which is of course nothing like climbing K2, but is a whole lot safer. (S.C.)

Sweetwater



Sweetwater Logan Miller's *Sweetwater* is a violent, self-consciously campy western that never quite adds up to anything. When evil preacher Josiah (Jason Isaacs, whose fake beard is reminiscent of Evil Spock's goatee) kills honest farmer Miguel (Eduardo Noriega), Miguel's widow, Sarah (January Jones), seeks revenge, while the oddball new sheriff (Ed Harris) has his own reasons for taking Josiah down. The New Mexico locations are beautiful, with plenty of wide vistas and scenes shot at twilight (Harris's character in particular enjoys dancing on the prairie in the setting sun), but *Sweetwater* plays like a Tarantino-wannabe western, and not a particularly successful one. There's scads of anachronistic profanity (and some that's just odd, including "Go scrub your ass with a cactus brush!"), as well as gratuitous nudity and lots of winking violence, but it's hard to care about any of it. The scraggly Harris is a real revelation, making the stylized dialogue work and displaying a fantastic comic timing, while character actor Stephen Root always improves a movie just by existing, and January Jones gives as good a performance as her poorly written character will allow. She's established as a former prostitute for no apparent reason other than so the male characters can call her a whore — but just because you can, that doesn't mean you should. (S.C.)

ONGOING

Concussion What a difference a couple decades makes: Had a movie with a plot like Stacie Passon's directorial debut *Concussion* been made in the 1990s, it would have been the kind of soft-core porn that debuted on Cinemax, or went straight to VHS. After getting conked on the head by her adopted son's errant baseball, married lesbian Abby (Robin Weigert) begins to realize that she's unsatisfied with

suburban domesticity, eventually becoming a high-end escort in the city. There are plenty of scenes of sex and affection, and had *Concussion* been made in the 1990s, the inevitably straight male director would have geared those scenes more toward male fantasies of lesbians. (And it probably would have been called something like *Lesbian Night Call Girl*). Serious movies by and about lesbians were scarce in those days, though perhaps not coincidentally, *Concussion*'s producer Rose Troche directed one of the most important lesbian films, 1994's *Go Fish*. While that was a story of identity and separatism, this movie looks at post-assimilation doldrums (though *Go Fish*'s characters might have objected that most of *Concussion*'s lesbians are long-haired femmes, as might some modern butches). It's a midlife crisis story in which Abby being lesbian is not a major plot point, nor does it need to be. Restlessness and desire are universal emotions. (S.C.) **Gravity** It cost \$80M, takes place in Earth's orbit, and stars some of the world's biggest celebrities, and yet Alfonso Cuarón's breathtaking *Gravity* feels like an indie film about two people using their wits to survive in impossible circumstances. American astronauts Stone (Sandra Bullock) and Kowalsky (George Clooney) are working on the Hubble Telescope when disaster strikes, cutting off communications with Earth and leaving them to fend for themselves while avoiding clockwork swarms of debris. Cuarón one-ups his famous *Children of Men* tracking shots with an opening act achieved in a single take, and knowing it wasn't really filmed in space make it no less impressive. This fluid style also makes the 3D *Gravity* (which, to be honest, should have been called *Inertia*) one of the few movies to truly convey that there's no up or down in space, and because Cuarón also respects the fact that there's no sound in a vacuum, Steven Price's beautiful score does a lot of the heavy lifting. Working

Bad things happen everywhere.

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as both spectacle and a nail-biting puzzle, *Gravity* is a welcome throwback to the kind of astounding science fiction once heard on radio shows like *X Minus One*, with the equally welcome (and once-unthinkable) progress of a female hero. It's also one of the best science fiction movies in years. (S.C.)

The Institute A few years ago, feeling inspired by San Franciscans' particular receptiveness to street art, secret-world scavenger hunts, and New Agey self-actualization techniques, Oakland artist Jeff Hull developed the Jejune Institute, an elaborate and lovingly detailed Alternate Reality Game about a make-believe local cult. Somewhat coyly, Spencer McCall's *The Institute* documents Hull's reportedly thousands-strong phenomenon, by which, as one participant put it, "the Financial District had been magicalized." Actually it went far beyond that, with trippy corporate-office induction videos, radio broadcasts, coded pay-phone instructions, occasional dances with a sasquatch, and creepy underground-tunnel excursions, all ranging from Mission Dolores to Oakland's Chapel of the Chimes. There's a sense that any film, however appropriately attuned to the new meta-mediated

documentary tricks (see also *Catfish*, *Exit Through the Gift Shop*), may at best complement such an experience but will never capture it. With the Jejune Institute, it seems, you really had to be there, and even then you might not get it. Still, McCall and Hull do make their case that play itself can be profound. (J.K.)

Parkland Peter Landesman's procedural dramatizes the events between the assassination of John F. Kennedy on Nov. 22, 1963, and his funeral on Nov. 25. The focus is on the staff of Dallas's Parkland Hospital, as well as the local FBI and Secret Service agents, all of whose lives were upended by the unthinkable. The assassination is well-trodden territory, and comparisons to Oliver Stone's *JFK* are inevitable, but *Parkland* is not a counter to Stone's self-described "counter-myth." Landesman's picture neither supports nor rebukes any particular theory, nor do we see Lee Harvey Oswald (Jeremy Strong) or anyone else pulling the trigger. Instead, the movie sticks to the facts as they were known at the time, re-creating history while conveying the assassination's emotional impact on levels both personal and national. There's no obvious

protagonist, and the cast is comprised mostly of character actors, including Paul Giamatti, James Badge Dale, Marcia Gay Harden, and Billy Bob Thornton as gruff Secret Service Agent Forrest Sorrels. (S.C.)

We Are What We Are Cannibals. That's what we are. Not all of us (at least not literally), but definitely some of the characters in *We Are What We Are*. Don't consider that a spoiler, as there's just about zero chance of your coming into *Stake Land* director Jim Mickle's posh new horror flick completely cold; and besides, it's not the *what* that makes a movie like this worth seeing, especially when it's a remake (of a Mexican film from only three years ago); it's the *how*. Obviously something ain't right with the Parkers of rain-soaked rural Delaware, who find their preparations for a family-only traditional holiday interrupted by a personal loss. The question is: By what course will their situation go from wrong to really wrong? Co-scripting with Nick Damici, Mickle takes us there gradually, lingering in ominous quietude with the brooding Parker patriarch (Bill Sage) and his eerily luminous adolescent daughters (Ambyr Childers, Julia Garner) as they contend with various intrusions upon their grim customs. The casting, which also includes Kelly McGillis and Michael Parks, is Mickle's best asset, even if the girls seem a touch too Hollywood-groomed to be fully persuasive. Also, for all its careful reticence, the film still tends to spell things out too much, and the intended poetic justice of its ending seems tonally amiss, or maybe just insufficiently poetic. Genre fans wanting more gore and less fancy atmospherics will have their gratification delayed but certainly not denied. (J.K.)

When Comedy Went to School The title is perfect, if the idea is to turn a joy into a labor. That can't be the idea. Can it? *When Comedy Went to School*, it's called, and it's an oddly dispiriting documentary history lesson, from directors Mevlut Akkaya and Ron Frank, on the influential postwar stand-up scene in the Catskills, aka the Jewish Alps, aka, the Sour Cream Sierras, aka the Borscht Belt. It is somewhat informative, but very muddled, and more maudlin than funny. The filmmakers have some face time with famous veterans, including Jerry Lewis, Jackie Mason, and Jerry Stiller, plus some lively archive footage, plus some dull re-creations which might as well be stock footage. Worse, it's all very stiffly "hosted" by a quite faded-seeming Robert Klein, who once worked as a Catskills busboy. (J.K.)

FILM SHOWTIMES

Arthouse listings compiled by John Graham. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

Artists' Television Access. **OTHER CINEMA:** **MISSION SCHOOL:** *Short films take a cinematic glance at the street artists who came to be collectively known as the Mission School.* Sat., Oct. 12, 8:30 p.m. \$6. *other-cinema.com*. 992 Valencia, San Francisco, 824-3890, *www.atasite.org*.

The Castro Theatre. **17TH ANNUAL ARAB FILM FESTIVAL:** *OPENING NIGHT: The monthlong statewide film*

festival launches its latest celebration of Arab cinema with a screening of Lamma Shoftak's When I Saw You, set in a Jordanian refugee camp during the 1967 hostilities with Israel. Fri., Oct. 11, 7:30 p.m. \$15-\$40. *arabfilmfestival.org*. **RETURN TO GREY GARDENS:** *Pay another visit to the Beales, those eccentric shut-ins from the 1976 cult documentary Grey Gardens, with pre-film entertainment featuring Peaches Christ, Jinx Monsoon, and Mink Stole.* Sat., Oct. 12, 3 & 8 p.m. \$25-\$55. *peacheschrist.com*. 429 Castro, San Francisco, 621-6120, *www.castrotheatre.com*.

Century San Francisco Centre 9 and XD. **EXHIBITION SERIES:** *Vermeer and Music: The Art of Love and Leisure: Exhibition is a cinematic art series spotlighting classic artists and representative exhibitions at museums around the world. Tonight's episode features a Vermeer exhibition held at the National Gallery in London.* Thu., Oct. 10, 7:30 p.m. *www.fathomevents.com*. 845 Market St., San Francisco, 538-8422, *www.cinemark.com/theatre-detail.aspx?node_id=1672*.

Clay Theatre. *Blue Jasmine:* Woody Allen's latest dramatic comedy, set in San Francisco and starring the inimitable Cate Blanchett. Daily. The Room: Tommy Wiseau's cinematic bomb is every bit as bad as it's cracked up to be. You'll crack up as well at this riotous midnight screening with lots of Rocky Horror-style audience participation. Second Saturday of every month, 11:59 p.m. 2261 Fillmore St., San Francisco, 267-4893, *www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm*.

Dark Room Theater. **BAD MOVIE NIGHT:** *Exorcist II: The Heretic:* Hosts Sherilyn Connelly, Mikl-Em, and Ira Emsig wonder how acting legend Richard Burton ever got roped into this thing. Could it be ... Satan? Sun., Oct. 13, 8 p.m. \$6.99. 2263 Mission, San Francisco, 401-7987, *www.darkroomsf.com*.

Exploratorium. **SATURDAY CINEMA:** *Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program.* Saturdays, 12, 2 & 4 p.m. free with museum admission. Pier 15, San Francisco, 528-4444, *www.exploratorium.edu*.

Lost Weekend Video. **FRESH LIKE CADAVER:** A monthly horror-themed, live movie riffing comedy show in the spirit of Mystery Science Theater 3000. Second Friday of every month, 8 p.m. \$10. *facebook.com/FreshLikeCadaver*. 1034 Valencia St., San Francisco, 643-3373, *www.lostweekendvideo.com*.

Mezzanine. **LEBOWSKI FEST S.F.: MOVIE PARTY:** *Extra Action Marching Band kicks off the night, followed by the annual screening of The Big Lebowski (or, if they're feeling nihilistic this year, Fargo).* Fri., Oct. 11, 8 p.m. \$20-\$25. *https://lebowskifest.com*. 444 Jessie, San Francisco, 625-8880, *www.mezzaninesf.com*.

Multiple Bay Area Locations. **MILL VALLEY FILM FESTIVAL:** *The North Bay's best cinematic event enters its 36th year, with 2013 promising dozens of premiere screenings at venues including the Christopher B. Smith Rafael Film Center, CinéArts @ Sequoia, 142 Throckmorton Theater, Century Cinema, and the Lark Theater.* Through Oct. 13. *mvff.com*. San Francisco, N/A.

Nob Hill Masonic Auditorium. **LUNAFEST:** *SAN FRANCISCO WORLD PREMIERE: The traveling film*

festival — featuring short films by, for, and about women — makes a red carpet debut in San Francisco. Proceeds help benefit the Breast Cancer Fund. Thu., Oct. 10, 6 p.m. \$20-\$30. *lunafest.org/sanfrancisco*. 1111 California, San Francisco, 776-4702, *www.masonicauditorium.com*.

Opera Plaza Cinemas. *When Comedy Went to School: Documentary about legendary Jewish comedians from the Borscht Belt era.* Daily. *Wadjda:* Haifaa Al Mansour, Saudi Arabia's first female filmmaker, tells the affecting story of a feisty young girl, a highly coveted bicycle, and a society that wants to limit what women are allowed to dream. Daily. *Museum Hours:* Indie documentary filmmaker Jem Cohen (*Fugazi's Instrument*, Elliott Smith's *Lucky Three*) directs this dramatic fictional feature centered around Vienna's Kunsthistorisches Art Museum. Daily. *Muscle Shoals:* This music documentary looks at the history of FAME (Florence Alabama Music Enterprises) Studios in Muscle Shoals, Ala., where many hugely iconic rock and soul songs — including the Rolling Stones' "Brown Sugar," Wilson Pickett's "Mustang Sally," and Lynyrd Skynyrd's "Freebird" — were recorded. Starting Oct. 11. Daily. *Mother of George:* The pressures of family and tradition weigh upon Danaï Gurira and Isaac De Bankolé in this new drama by Nigerian filmmaker Andrew Dosunmu. Starting Oct. 11. Daily. 601 Van Ness Ave., San Francisco, 777-3456, *www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm*.

Roxie Theater. **SEVEN BY RAINER WERNER FASSBINDER:** *Mini-tribute to the prolific German director — including screenings of Lola, Fox and His Friends, The American Soldier, Fear of Fear, Mother Kuster Goes to Heaven, The Bitter Tears of Petra von Kant, and The Marriage of Maria Braun — as a lead-in to the YBCA's upcoming two-month retrospective.* Through Oct. 10. *The Institute:* Documentary about the Jejune Institute, the strange local ARG organization — whose surreal, inexplicable flyers you surely saw on lampposts around the city — that seemed like the Church of the SubGenius and the Church of Scientology hosting a mad scavenger hunt inside your subconscious. Through Oct. 9. **S.F. SHORTS:** *Short films from 21 countries, divided into eight separate feature programs.* Oct. 10-12. *The New Black: Frameline Encore* presents a free screening of this documentary about the struggle to change attitudes towards LGBT lifestyles among African-Americans. Thu., Oct. 10, 7 p.m. Free. *frameline.org*. *Escape from Tomorrow:* If Disney lawyers get involved, you may not get another chance to see this provocatively odd B+W fantasy film — shot without permission at Disney amusement parks — that shows a phantasmagorical dark side lurking beneath the Happiest Place on Earth. Oct. 11-17. *The Mystery in Old Bathbath:* The puppet characters from *Quintron* and *Miss Pussycat*'s "Trixie and the Treetrunks" series go on a new adventure in this 45-minute indie film. *Q&MP* also perform live at the Elbo Room on October 16. Tue., Oct. 15, 7:30 p.m. 3117 16th St., San Francisco, 863-1087, *www.roxie.com*.

Temescal Arts Center. **SHAPESHIFTERS CINEMA:** *Free monthly film series featuring experimental image manipulators and ambient sound shamans.* Second Sunday of every month, 8 p.m. Free. *shapeshifter-cinema.com*. 511 48th St., Oakland, 510-923-1074, *www.temescalartscenter.org*.

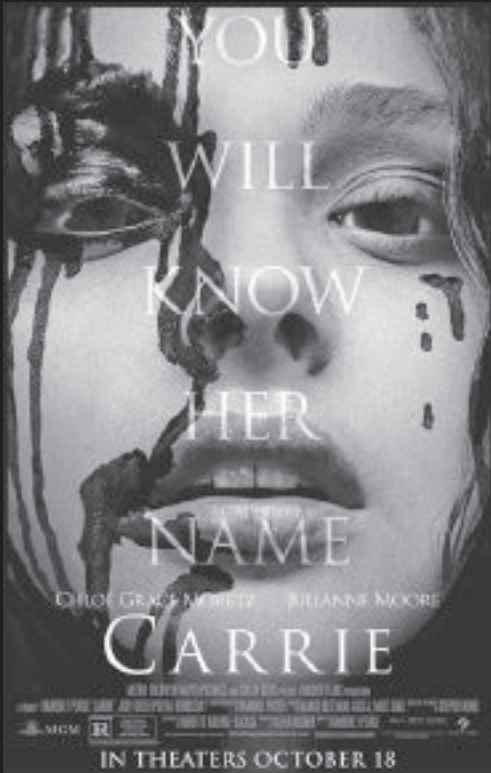
Vogue Theatre. *Letters to Jackie: Documentary about the piles of condoling correspondence sent to Jacqueline Kennedy after JFK's assassination.* Through Oct. 10. *American Jerusalem: Jews and the Making of San Francisco: Historical documentary about the Jewish experience in — and its influence upon — the City by the Bay.* Oct. 11-17. \$8-\$10.50. *americanjerusalem.com*. 3290 Sacramento, San Francisco, 346-2288, *www.voguesf.com*.

The Vortex Room. **THE SATANIC RITES OF THE VORTEX ROOM:** *Double feature screening of Good Against Evil (1977) and Satan's Cheerleaders (1977).* Thu., Oct. 10, 9 p.m. \$10. 1082 Howard, San Francisco, N/A, *https://www.facebook.com/pages/The-Vortex-Room/217115454982128*.

Women's Building. **SUPERFEST INTERNATIONAL DISABILITY FILM FESTIVAL:** *Superfest presents "The Dissies," a humorous awards show at which audience members can vote for the worst cinematic representations of people with disabilities.* Sat., Oct. 12, 6 p.m. \$10. *lighthouse-sf.org*. 3543 18th St., San Francisco, 431-1180, *www.womensbuilding.org*.

Yerba Buena Center for the Arts. **BILL T. JONES DOCUMENTARIES:** *Two short docs profiling the NYC choreographer (who not-so-coincidentally happens to be performing in S.F. this week).* Sat., Oct. 12, 3:30 & 5:20 p.m. Free with RSVP. 701 Mission, San Francisco, 978-2787, *www.ybca.org*.

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The newest Divisadero interloper, La Urbana, has a lot of potential – and a lot of work to do.



Empanada-shaped quesadillas "Tijuana."

Evan DuCharme

By Anna Roth

La Urbana is trying. And that's something for a restaurant that's inspired so much hand-wringing about what is happening to the Divisadero corridor. It's upscale, ambitious, high-concept Mexican cuisine, with a sleek urban feel and high prices to match. The whole thing could have felt like a cynical, commercial enterprise; instead, it gives the impression that someone in the kitchen is clearly cooking with heart. There are a lot of dishes that are almost great and a few glimmers of brilliance. With tighter service, a better-edited menu, and a more egalitarian price-to-portion ratio, La Urbana could grow into a good, interesting restaurant, one that deserves a place on Divisadero no matter its slick trappings. As of now, there's only potential.

The remodel is stunning — if I hadn't known, I'd never have guessed that this was the former, dumpy shop Plant It Earth. Its design comes from Mexican architect Juan Garduño, who says he wants to bring the contemporary feel of Mexico City restaurants to San Francisco. To that end, he

trucked in a bunch of artifacts from down south, including the distressed furniture above the bar that looks like the most artistic flea market display you've ever seen. There's pretty handmade tile, interesting art by Mexican artists on the slate-gray walls, a communal table around a live tree, and a general, big-city feel (along with a big-city noise level). Outside is a pop image of a woman lit up by LED lights at night, staking the restaurant's claim on the once-grungy corridor. Walking in, you feel like you've arrived somewhere.

La Urbana plays up its mezcal collection, the biggest in S.F. with about 40 different bottles, available by the shot or in a flight, and puts nearby Nopalito's 20-bottle mezcal program to shame. Mezcal also plays a big role in the cocktails, which feature mixologist ingredients like chipotle-mezcal tincture, chimerola oil, violet liqueur, and more. Some of the drinks are quite tasty — I enjoyed the Manhattan Federal, a take on the Manhattan with mole bitters and that chipotle-mezcal tincture, as well as the Mexican » p38

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La Urbana's
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Evan DuCharme

La Urbana from p37

Dude, made with horchata, vodka, and mezcal. But be careful — despite the servers' assurance that “none of the drinks are sweet,” some of them tasted like soda, like the violet flower margarita, made with lime and orange blossom water, tequila, and violet flower liqueur, topped with rose cava. But really, what did I expect from a cocktail that looked like a Firecracker Popsicle?

The restaurant's menu is composed mostly of small plates, which only offer a few bites of food for their high prices (it does say something when, after dropping \$100 on dinner and drinks for two, I felt compelled to go down the street to El Rancho Grande for a burrito). Then again, they do bring in ingredients and preparations that aren't seen at many taquerias.

The quesadillas “Tijuana” look more like empanadas, and the black corn shells have a tortilla-chip texture. They're filled with a minimal amount of manchego cheese and chopped okra; biting into one felt like eating inside-out nachos. Carnitas came on a light, buttery brioche that contrasted nicely with the meat's earthy cumin flavor. Beautifully seared scallops came chopped with imaginative tomato jelly. Little cigars of fried manchego cheese look almost like egg rolls and had a smoky salsa that sliced through their richness. These dishes worked.

Then there are menu items that are almost there, but might be letting their ambition get the better of them. Case in point: Ceviche, which was delivered in a capped blue mason jar. The server unscrewed the top, and cherry smoke poured out in a surprising bit of culinary showmanship. Though the fish was a bit mushy, and the taste of smoke a

little overwhelming, I did appreciate their attempt to innovate — it just felt like it needed a few more iterations. Pozole, another standout, was filled with incredibly succulent pieces of pork in a fiery broth. But even with hunks of hominy inside, I wished it had been served with warm tortillas or similar to sop up the excess liquid.

Some of the most beautiful dishes were the simplest, like a frisse salad with fava bean puree and slices of perfectly ripe avocado, or an entree of sea bass covered with a light foam made with huitlacoche (a kind of fungus popular in Mexico). The fish had a crisped skin but moist and flaky meat, and the plate's cauliflower and greens enhanced the seafood's delicate flavor.

Soon there will be a cheaper taco bar added to the restaurant, to appeal to neighborhood punters like me who complain about the prices — and with the average one-bedroom apartment in the area hovering above \$2,500 a month, it seems that taking a shot at the high cost of the meal is, well, a little cheap. I resented La Urbana as a harbinger of Divis gentrification ever since I heard that a 130-seat “mezcaleria” was moving in. After a few visits, I hope it find its rhythm and sticks around. That feels like progress.

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S.F.'s Queen of Corned Beef

By Rhys Alvarado

There have been too many a long and drunken night where we've floundered into hofbraus like Lefty O'Doul's with just enough singles to get a corned beef sandwich to smooth out the inevitable rocky morning after, with no idea of the unique history that corned beef has in this city.

So it must have been fate that led us to Debbie Ward in the upstairs office of the city's oldest corned beef plant, adorned with throwback deli photos of sky-high pastrami sandwiches, shamrock clocks, and dated menus of days when the stuff would cost but 25 cents a pound. For the past 103 years, Roberts Corned Meats has been providing corned beef and pastrami to Lefty O'Doul's, Mel's Drive-In, Tommy's Joynt, and a long list of big hitters in the city and around the bay.

"We've weathered the time because we're a specialty house," Ward says.

It all began in 1910 when Ward's great-great-grandfather George Henry Roberts moved from New Zealand to San Francisco to leave the family business of salting beef only to revert to his trade when he arrived in the Bay Area. "They laughed at him for the way he made corned beef," she says.

Ward says that in the early years in San Francisco, those who cured beef placed briskets in large vats of brine and allowed the meat to cure for up to 30 days. Roberts brought the method he took from New Zealand that involves a pump attached to needles that evenly distributes brine into the meat. The process her grandfather introduced takes but three days. "He was the first person to introduce artery brining to San Francisco," Ward says.

Now that process involves an \$80,000 piece of machinery that brines about 3 million pounds of beef a year. Months of cooler weather and



Debbie Ward shows off her corned beef.

St. Patrick's Day are the reasons that two-thirds of her business is done between January and March.

"It's not a big summer food. A lady has to heat her kitchen for three to four hours to simmer this big piece of meat," Ward says.

Her hair in a bun, bright red lipstick to contrast with her lightly powdered face, and turtle glass frames with matching hair clip, Ward made us feel as comfortable as a waitress at a roadside diner asking whether we'd like hash browns or home fries to go with my country fried steak.

With a warm personality like that, it's no wonder her tight-knit crew of eight have been working beside her for more than 10 years. "Once people get a job here, they don't want to leave," she says.

But before Ward committed to a life of taking over the family business, she lived her life as a cruise ship tour guide traveling across Europe. She eventually married the ship photographer and became pregnant. On a return vacation home to the city, her father, Jim Dixon, offered her an office job at the factory that she slowly welcomed.

Jim was a true salesman who went door-to-door, taking samples of their meats to hofbraus, delis, hotels, and supermarkets across the city. James' Mercedes license plate is emblazoned "CORNBEE," and on her Honda Pilot "CORNBEE2."

"Dad went out and sold, sold, sold," Ward says. "They used to call him the king of corned beef."

General Manager Franz Wohlauf says that San Francisco's >> p40

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1760: To this restaurant on the corner of Washington and Polk, Los Angeles transplant Adam Tortosa brings a menu spanning Japanese, Spanish, and Italian. It's a more casual spot to the sister Acquerello, and menu items are meant to share, listed from lightest to heaviest. 1760 Polk, 359-1212, 1760sf.com.

Cafe Claude Marina: First there was Gitane and the first Cafe Claude downtown, now Franc LeClerc has opened up a second location in the Marina. The bar and restaurant serve traditional French bistro food, wine, beer, and low-alcohol craft cocktails. 2120 Greenwich, 375-9550, cafeclaudesf.com.

Fog City: The former Fog City Diner, an Embarcadero classic since 1985, has reopened after remodeling. The new menu from chef Bruce Hill (Zero Zero, Bix) is centered around the restaurant's wood-fired grill and oven. 1300 Battery, 982-2000

Mockingbird: William Johnson and Melissa Axelrod, who have collectively held stints at Zuni, Spruce, Alembic, and RN74, bring locally-sourced, rustic food to uptown Oakland. Beer and wine only. 1475 San Pablo, Oakland, (510) 290-0331, mockingbirdoakland.com

Salumeria II: The Mission market and deli has opened a second location in the historic Hamm's Brewery building. Salumeria II offers a variety of Italian salumi and cheese, breakfast, lunch, and happy hour specials. The grocer also hosts a pasta program from Flower + Water. 1550 Bryant, salumeriasf.com.

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S.F.'s Queen of Corned Beef
from p39

corned beef ascent came in the '50s, when the slabs were promoted as the Thursday special at the Clift Hotel, then at Original Joe's, because Catholics weren't supposed to eat meat on Fridays and on Ash Wednesday during Lent.

After Jim Dixon retired in 2005, Ward has since taken the helm at the upstairs office, punching in orders for the week, sometimes stepping into the downstairs market to assist anyone looking to purchase the time-tested product, then granting her routine instruction on how to properly prepare a brisket.

Big pot. Cold water. High boil at first. Then simmer for three hours. Let the meat rest. Slice against the grain. Enjoy.

Ghirardelli Square: The Next Ferry Building?

By Pete Kane

If the last time you were in Ghirardelli Square was to escort a visiting elderly relative who wanted to buy fudge with traveler's cheques, that's because it kind of sucks.

But as a historic pod of 12 buildings dating as far back as 1864, it certainly has potential beyond its current 55 percent occupancy rate and general forgettable-ness. (Remember, the Ferry Building used to be walled off from everything by an elevated freeway.) In perhaps a bit of recognition that it's underutilized and unloved, Ghirardelli Square has been purchased for \$56 million in preparation for a big, post-recession zhoozh.

And not by some mall-builders, either. Jamestown Properties also owns New York's Chelsea Market and Atlanta's immense Ponce City Market, each highly successful foodie meccas in their respective cities. As the S.F. *Business Times* notes, "the goal is to make the property interesting and unique enough to draw San Franciscans." The sellers rejected bids by several would-be suitors before Jamestown rang the bell.

This is pretty much a solid win. Ghirardelli is too historic for much of anything bland or unsightly to be built, and mercifully, it's not being converted to condos with "GBUS to MTV" loading zones, either.

And if you truly suffer from a crippling tourist allergy, the buildings will still be sequestered there next to the Wharf. But maybe it'll become a destination for even the most discerning of locavores, too. We shall see.

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More Bars In More Places

By Katy St. Clair

Composer John Cage was big on something called “chance operations.” He would use the *I Ching* to help him write, compose, and make art by tossing the tiles and using the random symbols that came up to lead him to words in the dictionary or notes on the scale, then he would make sense of the seemingly disparate messages... or not. Remember, this was a guy who wrote a silent four-minute composition.

“In the use of chance operations is the belief that all answers answer all questions,” he said. In other words, there’s no such thing as a hodgepodge. There is truth in everything.

This has sort of been my approach to Bouncer. In the very beginning, I knew I wanted it to be a bar reviews column that was more about the feelings, experiences, and impressions that came from visiting a place than the kind of drinks it served, the efficiency of the staff, or how clean the bathrooms were. That stuff came up in my columns of course, but it wasn’t what drove me. An evening is a composite of many things, all of which come together to reflect a snapshot of your life. I was lucky that I had a lot of readers who were happy to join me, and luckier still to be writing for editors who appreciated my eccentricities and nurtured them while gently and not-so-gently prodding me to get off my ass, make deadlines, and above all make sense. I am very grateful to Garrett Kamps, Jennifer Maerz, Ian S. Port, and Anna Roth for making this thing look good every week and saving me from myself on many occasions.

And so, Gentle Reader, in my final column, I have created (or rather, the Universe has) a chance operations piece based on lines from all of them over the last 10 years. I used a dice-app online and let the numbers that came up direct me to columns and sentences within them from each year. Then I took all the sentences and rearranged their order to deconstruct some meaning. It’s fucking weird, but also kind of

cute and if you read it aloud it has a certain beauty. And that’s what I have been going for this whole time.

BOUNCER CHANCE OPERATION PROSE

There is a certain camaraderie that sets in when you are stuck on the wrong floor of a hotel with strangers. You can canoe down the Illinois River for only so long — restin’ on the banks at night, your feet hangin’ over the side, your fatback sammich wrapped in a bandanna, just waitin’ to be et fer supper — before you feel the pull West. Hear me now: Everyone must visit the Silver Crest before he dies.

Why a place that is trying to appeal to the upper echelon would name itself after Mayberry’s town drunk still puzzles me, but Otis seems to want to exude a casual elegance. Bulbous stone tables that look like gigantic martini glasses with fat stems grow around the perimeter like Easter Island mushrooms. In this case, let’s say the man is a milquetoast who can’t

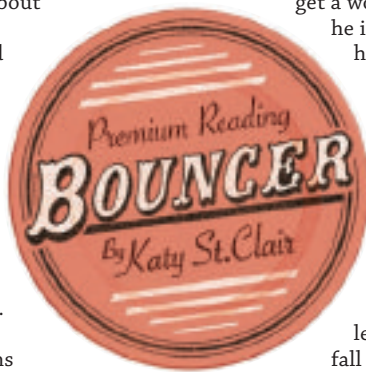
get a woman, and now that he is a rougher time, he will find himself face to face with Big Bad Bart, the town menace. I have mentioned before that fear plays a big factor in whether a place is a dive.

The stool I was on made the left lip of my vagina fall asleep. I’d like to think that if I weren’t able to reach the grapes, I would feel some disappointment, and then I’d figure out how to build a stepstool out of shoots and brambles, nimbly constructing it with my little fox paws and wiping my brow now and again with my big bushy tail. Second, no one wants to see Jeff Foxworthy with me.

In one room a huge horseshoe of seated men were each awaiting their turn with a girl who writhed her way across all of them in a communal lap dance. I just prayed that they took my suggestion and rode on that Quackers thingie, the half-tank, half-boat whastit that goes from turf to surf. “I want to look at people,” he replied. Dracula didn’t have big breasts. Reader, I banged him, and we laughed, we sighed, we reminisced. “Lead the way,” I added, and we set off down the street, deeper into the Castro.

I crack myself up.

E-mail Katy.StClair@SFWeekly.com
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MUSIC “THERE ARE A LOT MORE WOMEN, FINALLY”

Dark Progress

Purists call it heresy, but local label Flenser is helping black metal evolve.

By Sam Lefebvre

Mission District venue The

Lab is intentionally blank. With no signage out front, no decorations on the white walls and no stage in the main room, the unadorned space funnels all attention to the performance inside. This August, a large crowd stood before five musicians looking like marooned Franciscan monks in brown cloaks embellished with forest greenery. Two of them struck hammered dulcimers. The foremost vocalist played a harmonium. The drummer faced the back wall. Known as Botanist, this hooded ensemble conjured extreme tempos, its vocalist violently gesticulating with his spare hand, commanding a rapt crowd’s attention.

Botanist is a one-man outfit (it expands for live shows) that plays black metal, a subgenre that normally emphasizes speedy guitar picking, incessant double-kick drum beats, low-fidelity recordings, and screeching vocals. But Botanist shirks metal’s usual instrumentation and ghoulish look — which makes the group perfect for Flenser, a local label that is defying the stifling codes of the insular black metal world and trying to help the music reach more diverse audiences.

“It’s more interesting working with bands outside the standard,” says Jonathan Tuite, who operates Flenser from his home in San Francisco. “I release a lot of things that run against the grain.” Flenser continues the Bay Area’s tradition of synthesizing black metal with elements from other genres and rejecting some of its deplorable history. While that alienates some diehards, Tuite’s efforts broaden black metal’s appeal to incorporate younger fans, female fans, and more varied practitioners. You could argue that it’s helping to keep the genre alive.

Now 31, Tuite discovered black metal in the late ’90s, when details of the genre’s Scandinavian forebears described a very bleak scene. The history of black metal is steeped in murder, far right-wing politics, and white supremacy, which fans of the genre must reckon with, and which Flenser bands clearly break from. “A lot of people did get into black metal because of the church burnings and because of it being more evil than any other kind of music,” Tuite says. For him, though, studying philosophy at Berkeley discredited



Botanist

the intellectual justification for black metal’s hateful views. “You’ve got to be careful with black metal, because there’s the fascist overtones. A lot of bands really grabbed onto Heidegger, thinking there was this connection, but it doesn’t add up,” he says. “It was weird reading band interviews where they’re talking about Nietzsche and then actually studying him with famous philosophy professors and seeing their totally different interpretations.”

Tuite graduated in 2009 and began Flenser the next year with a debut CD from local black metal artist Palace of Worms. A positive review from influential local record store Aquarius brought Flenser early attention. Tuite made inroads with local independent distributor Revolver, which now distributes Flenser releases exclusively in the American market. He’s quick to credit the fertility of the local scene, and the ingenuity of its veterans, with helping the label succeed. “The Bay Area has a reputation for doing experimental metal, in a way,” he says, “tUMULt [the label of Aquarius co-owner Andee Connors] inspired Flenser. [Connors] releases things that totally aren’t metal, but then he released the Weaking record, which is a genre classic.”

Flenser focuses on black metal, but tries to expand the definition of it, releasing music from bands

that tweak the style musically or conceptually. Local group Bosse-de-Nage employs post-rock crescendos, Ghost uses recursive song structures, and Obolus uses field recordings. And Botanist’s brown robes weren’t a live gag. The act’s releases narrate a fictional mythology wherein the Botanist waits for humans to kill one another so that nature can rule again. Like Panopticon, another Flenser artist, Botanist deals venom — even hatred — in lyrics that attack industrial civilization through allegory or outright political critique, but it’s a far cry from the unmitigated nihilism and misanthropy espoused by black metal’s originators.

Tuite’s risk-taking ethos has been rewarded with notoriety and clout in the international metal community. Bosse-de-Nage eventually signed to the highly esteemed Canadian metal imprint Profound Lore. (Flenser now often handles the vinyl releases of Profound Lore titles.) Before its reissue, Flenser’s Panopticon release could fetch \$300 from collectors. As unlikely a media outlet as NPR recently praised Botanist, and earlier this year, indie website Pitchfork reached Tuite to comment on the Bay Area metal scene.

The audience for black metal is now larger than ever, but some members of the historically cultish scene resent its popularity, decrying what’s perceived as ironic

interest from other subcultures and subsequent dilution of the form. It’s now common for indie-pop bands on the corporate festival circuit to sport black metal tees (or start black metal side-projects), but controversy inevitably follows. To Tuite, black metal’s increasingly prominent profile is positive and essential. “The conversation against hipsters drives me crazy,” he says. “If you don’t have young people interested in the music, it will go away.” Tuite says that the growing audience is fostering greater gender inclusion as well. “There are a lot more women, finally,” he says. Flenser acts Grayceon, Eight Bells, and Worm Ouroboros all feature female members, though Tuite adds, “I try not to promote the music based on gender. That shouldn’t be a selling point on a one-sheet.”

Genres aren’t sustained by perpetual imitation. Flenser groups are challenging and confrontational, even if it pits them against black metal’s old guard. With more stylistic synthesis, diversified political perspectives, and social inclusiveness, what black metal purists call Flenser’s dilution of the genre sure looks a lot like progress.

Botanist

With Behold... The Arctopus and Burmese. 9 p.m. Friday, Oct. 11, at the Oakland Metro. \$10; oaklandmetro.org

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MUSIC SIZZLE & FIZZLE

Highs and lows from the last week in S.F. music.

SIZZLE



Christopher Victorio

■ **Hardly Strictly '13** was hot, crowded, and flush with good performances. Our favorites were Low's simmering gothic rock, Bonnie Raitt's husky voice and supernatural guitar work, the heartworn soul of hard-working Bettye LaVette, and Billy Bragg's unapologetic populism. See more recaps online.

■ **Metallica** just released *Through the Never*, a sci-fi concert flick based on an errand-running roadie's journey through dystopia. What's the job like in real life? "As of yet, there has not been a fiery world of doom in my way while I am running a guitar to get repaired," says band employee Avi Vinocur.

■ The Sacto punks of Get Shot took their disgust with the **Westboro Baptist Church** to a lurid new level - by filming a porno on its front lawn. Bassist Laura Lush disrobed and pleased herself in broad daylight, while a camera captured the whole thing. Responding via Twitter, church reps were not amused.

FIZZLE

■ After five years, **Honey Soundsystem** is ending its Sunday-night parties at Holy Cow, regarded by many as the best dance parties in the city. "We want to freshen it up, try something different - try to expand our vision and do things on other nights of the week," says DJ and co-founder Jason Kendig. The last Honey Sunday will be Oct. 20.

■ We've entered the era of the **Google Glass music video** - and like the iPhone and GoPro eras before, this tech advance isn't all its cracked up to be. In these videos, the crowd, not the performer, becomes the subject. And audiences tend to look neither attentive nor impressive from onstage.

■ **Sinead O'Connor** missed the point of **Miley Cyrus** completely in an open letter, reducing her from an artist finding her own voice to a victim. She assumed Cyrus' image is the plaything of powerful men, but what we're seeing is Cyrus being herself. She's 20. Give her a break.

For full versions of the above stories and much more about S.F. music, check out *All Shook Down*, our music blog, at www.sfweekly.com/shookdown.

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MUSIC LOST IN THE NIGHT



Surreal Moves

Mr. Oizo's music and films convey a playful absurdity.

By Derek Opperman

You don't hear much about absurdist dance music anymore. Chalk it up to shifting tastes, perhaps, but the present moment is dominated by more serious strains. Enter Quentin Dupieux, a music producer who's long stood as one of the field's most surreal artists. He records as Mr. Oizo (pronounced "wah-zoh"), and came to prominence in the late '90s for his weird take on French house music, which found a humorous, Dada-like middle ground between the abrasion of early Daft Punk and the disco riffing of French acts like Alan Braxe and Fred Falke.

To understand the weirdness of Dupieux, you have to look at his larger work as an artist. He's also a movie director, one whose films are full of non sequiturs. His two most recent pictures are a thriller about a homicidal self-aware tire (*Rubber*) and a drama about a man in denial who goes in search of his lost dog when a palm tree in his backyard becomes a pine tree (*Wrong*).

Dupieux's films never follow a conventional Hollywood structure, instead utilizing the scattered absurdity of surrealism. His plots rarely resolve neatly, seeming scripted to intentionally confuse. "I think there's a lot of space that we can explore, instead of always working on the same structure. I think there's a lot of space for different visions," he told *Slashfilm*. "From my point of view, real life doesn't make sense. Every day you experience stuff that is not necessarily perfectly scripted. That's what I'm trying to do, basically. I'm trying to bring some organic elements [into my work]."

That mentality applies to his

music as well. His earliest works — like "Flat Beat," his 1999 dancefloor hit — are characterized by their use of stuttering disco samples and a wobbly bassline best described as "farty." The way he arranges his music is jarring, often throwing in sampled basslines or stabs that appear once or twice and then never return. Lyrically speaking, he incorporates weird, glitched-out spoken word parts, which often say things that seem counterintuitive to the demands of a dancefloor. For instance, *Amicalement*, his latest EP, features a track called "Solid" that includes the

voice of Marilyn Manson stating, "Y-y-y-ou look like shit ... when you dance."

Thankfully, his DJ sets tend to follow a more conventional style, incorporating Dupieux's absurdist flair while maintaining a high-energy atmosphere filled with bright French electro and disco house. That said, there's no telling what kind of curveballs he might throw when he headlines 1015 Folsom this Friday.

Mr. Oizo at 1015 Folsom
10 p.m. Friday, Oct. 11, \$17.50;
1015.com

OTHER WORTHY PARTIES THIS WEEK

Hidden Measure 1 Year Anniversary with Gary Beck at F8, 9 p.m. Friday, Oct. 11, \$12-\$25; feightsf.com
Recent years have seen techno enjoy a newfound popularity in the Bay Area. That's partly due to the efforts of Hidden Measure, a party at F8 that showcases the genre's rising talents. This week, the party brings out Glaswegian producer Gary Beck, whose epic cuts, like underground anthem "Video Siren," make him the perfect selector to kick off the event's first anniversary.

Modular presents Stephan Bodzin at Public Works, 9:30 p.m. Friday, Oct. 11, \$15-\$20; publicsf.com
For a sound that many people deem minimal, Stephan Bodzin's music is incredibly complex. He's a German producer who came to prominence in the mid-'00s by applying a deeply melodic sensibility to the rhythms of techno. The result is an aesthetic that's trippy in all the right ways — in other words, the exact thing you want to be hearing in Public Works at 3 a.m.

Warm Leatherette presents Profligate at Sub-Mission, 10 p.m. Saturday, Oct. 12, \$5; sf-submission.com
This Saturday marks a bittersweet goodbye in the form of Warm Leatherette's final party at Sub-Mission. To celebrate, it's flying out Profligate, a producer from Philadelphia who creates a new kind of gothic dance music that's a perfect match for the club's red-lit, fog-shrouded environment. (Next month, the party's promoters will reconvene at Project One for a new techno-focused venture called Surface Tension.)

Play it Cool presents Lovefingers at Balançoire, 9 p.m. Saturday, Oct. 12 \$5; balancoiresf.com
It's no secret: Disco is back, though maybe not as you remember it. See the DJ sets of Lovefingers, a selector from Los Angeles who's spent the past 10 years honing a sound that mixes party hearty four-to-the-floor fun with spaced-out psychedelia. And I'm one of the DJs throwing this party, in case that counts for anything.

Michael Franti's *All People*: Blasting the Good Vibes, But Provoking Mostly Bad Ones

By Ian S. Port

Unequivocated, unself-conscious, uncynical positivity is the prevailing theme of *All People*, the latest album from San Francisco pop-reggae singer Michael Franti, and the result is 40 minutes of music that will make you loathe the idea of happiness. At least that's what Franti's new record does to me. Its trite melodies, annoying EDM club-throb, and tepid lyrical platitudes about brighter days, the sound of being alive, just wanting to be with you, all night long, etc., feel like someone trying to force you to smile so they can superglue it wide open.

Not that I enjoy not enjoying it. Franti is, by all accounts, a really good guy — at least in that organic, empathetic Bay Area way: He goes barefoot to protest or “raise awareness” of the poor people around the world who don't have shoes, and made a documentary in 2004 about the horrible costs of war in the Middle East. He put on the free Power to the Peaceful festival in Golden Gate Park until 2010. He seems to mean well.

But being likable isn't the same as being good, and Franti's new album could be a case study in how music that works doggedly in one mood can utterly fail to inspire it — and even provoke the opposite feeling. On *All People*, Franti takes cheerfulness as a given, pressure-washing the listener in happy

sounds rather than persuading them to the feeling itself. If you aren't listening to this on the most optimistic day of your life, you probably won't make it past the first three songs: Opener “All People” is a high-gloss romp with steam-blowing EDM beats grafted onto the choruses, its lyrics as obsessively general and vaporous as its title suggests. “11:59” tries to conjure hip-hop and reggae, but between its “one love” refrains and clichéd, bucket-kicking chorus (“If I'm gonna die tonight/ I want heaven”), it sounds like the work of a fifth-rate Marley wannabe. “I'm Alive (Life Sounds Like)” is all percussive enthusiasm: whistling and handclaps and that polycarbonate electronic kick drum pounding away again. Cover your ears for the bridge, when Franti references Train's “Hey, Soul Sister,” scorching all sonic earths in his quest for a positivity of mass description.

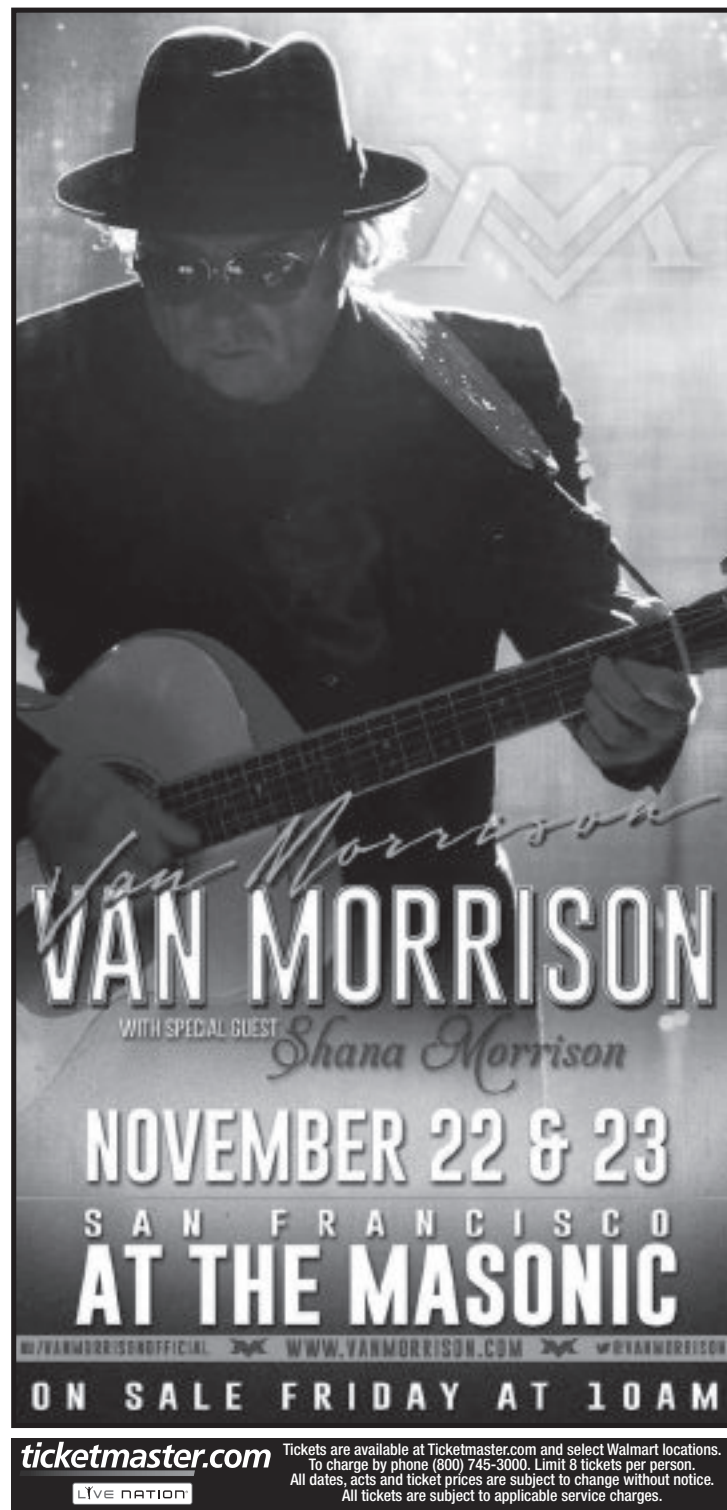
If you do make it this far, you'll land at the album's best song, the understated electronic ballad “Long Ride Home,” where Franti for once addresses a single, possibly real person, rather than All People Everywhere. This is also the album's most melancholy tune (though it's not exactly sad), of-

fering up snapshots of an escapist cross-country road trip: a bus of hippies “drinking forties and rolling up some sticky-icky,” muscle cars “smoking up the boulevard.” There's a poetry in these specific images, and the song's frame of them being shared between two people, that Franti never achieves in his more general, here-is-the-whole-world-today-type songwriting. So “Long Ride Home” confirms what many, especially listeners in the Bay Area, have known for a while: Franti is a talented artist, one who can make his unchallenging, upbeat music evoke genuine feelings in listeners. The failure of *All People* is that Franti assumes those feelings are there from the start.

Michael Franti and Spearhead
8 p.m. Friday, Oct. 11, at the Fox Theater, Oakland. \$39.50; thefoxoakland.com.



Lauren Dukoff



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Meridian Gallery: 535 Powell, San Francisco. Music for People & Thingamajigs, w/ Bob Marsh (performing "The Spirit of Detroit"), 7:30 p.m., \$10-\$20.

SOUL

Yoshi's San Francisco: 1330 Fillmore, San Francisco. Alice Russell, 8 p.m., \$20.

THURSDAY 10/10

ROCK

Boom Boom Room: 1601 Fillmore, San Francisco. Pamela Parker Band, Jelly Bread, 9:30 p.m., \$10-\$12.

Bottom of the Hill: 1233 17th St., San Francisco. French Cassettes, The Lower 48, Survival Guide, 9 p.m., \$10.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Heart of the Whale, Cash for Gold, Ultra Violent Rays, Dum Spiro Spero, 8 p.m., \$10.

The Chapel: 777 Valencia St., San Francisco. Thee Oh Sees, OBN III's, The Blind Shake, Fryborg,

8:30 p.m., \$15-\$18.

DNA Lounge: 375 11th St., San Francisco. We Came As Romans; Silverstein; Chunk! No, Captain Chunk!; The Color Morale; Dangerkids, 6 p.m., \$20-\$23.

S.F. Eagle: 398 12th St., San Francisco. Thursday Nite Live: Hammers of Misfortune, Hazzard's Cure, Serpents of Dawn, 9 p.m., \$10.

Hemlock Tavern: 1131 Polk, San Francisco. Command Control, Momotaro, What Fun Life Was, 8:30 p.m., \$6.

The Independent: 628 Divisadero, San Francisco. J. Roddy Walston & The Business, Gringo Star, 8 p.m., \$12.

The Knockout: 3223 Mission, San Francisco. Lord Nasty & The Seekers of Perversion, White Barons, Sweat Lodge, DJ Crappleton, 10 p.m., \$8.

Rickshaw Stop: 155 Fell, San Francisco. "Pop-scene," w/ Houses, Amp Live, Okta Logue, 9:30 p.m., \$12-\$14.

San Franspsycho: 505 Divisadero St., San Francisco. "Buried Treasure," Treasure Island Music Fest Pop-Up Shop concert with Meat Market, Fine Steps, DJ Ben Van Houten, more, 6 p.m., \$3.

SFSU Campus/Cesar Chavez Student Center: 1650 Holloway, San Francisco. Radiation City, Social Studies, Look!, Edward's Crossing, 6 p.m., free.

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THE BLIND SHAKE

With Thee Oh Sees and OBN III's. 8:30 p.m. Thursday, Oct. 10 - Saturday, Oct. 12 at The Chapel. \$15-\$18; thechapelsf.com

Thee Oh Sees main man John Dwyer has put together what is sure to be one of the sweatiest, most beer-soaked package tours to storm across the country this fall. Besides the beloved S.F. garage-psych maestros and Austin punks the OBN III's, fans will be treated to the frenzied assault of Minneapolis trio the Blind Shake. For the past decade, the group has refined its powerful surf-tinged squall on a string of acclaimed albums as well as a pair of collaborative efforts with psych-noise pioneer Michael Yonkers. Ax-wielding Blaha brothers Mike (on baritone guitar) and Jim (on standard six-string) unleash riffs that snarl and growl like a pair of rabid pit-bulls in heat over San Jose-raised drummer Dave Roper's punishing backbeats. The Blind Shake will play songs from its new Castle Face Records release *Key to a False Door* during the tour's three-night residency at The Chapel. **Dave Pehling**



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DANCE

Audio Discotech: 316 11th St., San Francisco.
"Phonic," w/ MAKJ, Ron Reeser, Alexx Adam,
Brenn Wilson, 9:30 p.m.

Aunt Charlie's Lounge: 133 Turk, San Francisco.
"Tubesteak Connection," w/ DJ Bus Station
John, 9 p.m., \$5-\$7.

The Cafe: 2369 Market, San Francisco. "iPan
Dulce!," 9 p.m., \$5.

Cat Club: 1190 Folsom, San Francisco. "Throwback
Thursdays," '80s night with DJs Damon, Steve
Washington, Dangerous Dan, and guests, 9 p.m.,
\$6 (free before 9:30 p.m.).

The Cellar: 685 Sutter, San Francisco. "XO," w/
DJs Astro & Rose, 10 p.m., \$5.

Danzhaus: 1275 Connecticut, San Francisco. "Alt.
Dance," Second Thursday of every month, 7
p.m., \$7, 18+.

DNA Lounge: 375 11th St., San Francisco. "8bitSF,"
w/ Starpauze, Bleeds, Wizwars, DJ Mr. Smith,
9 p.m., \$8-\$11.

Harlot: 46 Minna, San Francisco. "Set," w/ Guy
J, Darren Grayson, Matt Hubert, 9 p.m., \$10.

Madrone Art Bar: 500 Divisadero, San Francisco.
"Night Fever," 9 p.m., \$5 after 10 p.m.

Mighty: 119 Utah, San Francisco. "Stereo," w/
Lelf, Lakutis, Matrixxman, WolfBitch, 9 p.m.,
\$15 advance.

Ruby Skye: 420 Mason, San Francisco. "Awak-
ening," w/ DJ Bl3nd, 9 p.m., \$15-\$20 advance.

Vessel: 85 Campton, San Francisco. "Base," w/
Shonky, Alessandro, 10 p.m., \$5-\$10.

HIP-HOP

1015 Folsom: 1015 Folsom St., San Francisco.
2Racks Rap Contest, presented by Sellassie,
8 p.m., \$20.

The EndUp: 401 Sixth St., San Francisco. "Cypher,"
w/ resident DJ Big Von, 10 p.m., \$5-\$10.

Skylark Bar: 3089 16th St., San Francisco.
"Peaches," w/lady DJs DeeAndroid, Lady
Fingaz, That Girl, Umami, Inkfat, and Andre,
10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Anna Ash,
Wooden Suns, DonCat, 9 p.m., \$7-\$10.

Cafe Du Nord: 2170 Market, San Francisco. Hound-
mouth, Andrew Combs, 9 p.m., \$12.

Plough & Stars: 116 Clement, San Francisco. John
Caufield, 9 p.m.

JAZZ

Cafe Claude: 7 Claude, San Francisco. Dick
Fregulia's Good Vibes Trio, 7:30 p.m., free.

Cafe Royale: 800 Post, San Francisco. West Side
Jazz Club, 9 p.m.

Cigar Bar & Grill: 850 Montgomery, San Francisco.
Sara & Swingtime, 8 p.m.

Le Colonial: 20 Cosmo, San Francisco. Steve Lucky
& The Rhumba Bums, 7:30 p.m.

The Royal Cuckoo: 3202 Mission, San Francisco.
Chris Siebert, 7:30 p.m., free.

SFJAZZ Center: 205 Franklin St., San Francisco.
"Hotplate," w/ Si Perkoff (playing Thelonious
Monk's Brilliant Corners), 8 & 9:30 p.m.

Zingari: 501 Post, San Francisco. Barbara Ochoa,
7:30 p.m., free.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, San Francisco. Salson,
DJ Good Sho, 8 p.m., \$12.

Pachamama Restaurant: 1630 Powell, San
Francisco. "Jueves Flamencos," 8 p.m., free.

Slim's: 333 11th St., San Francisco. Los Texmaniacs,
Blanca, 8 p.m., \$21.

REGGAE

Make-Out Room: 3225 22nd St., San Francisco.
"Festival '68," w/ Revival Sound System, Second
Thursday of every month, 10 p.m., free.

Pissed Off Pete's: 4528 Mission St., San Francisco.
Reggae Thursdays, w/ resident DJ Jah Yzer, 9
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Apocalyptic Exclamations

COLISEUM

With Red Hare and Kowloon Walled City. 8:30 p.m. Wednesday, Oct. 9, at Bottom of the Hill. \$10-12; bottomofthehill.com

It's a testament to the dynamic nature of Coliseum that in the band's decade-long career, it has been classified as hardcore, rock 'n' roll, punk, and metal. People have a hard time pinning the Louisville, Ky., trio down, simply because stylistically it has always followed its own path, embracing heavy riffs and dark themes but never forgetting the importance of great hooks and anthemic melodies. The band's fourth album, *Sister Faith*, continues this tradition. It was produced by post-hardcore legend J. Robbins, and swings between straightforward tales of punk rockers doing their thing ("Black Magic Punks") and driving, near-apocalyptic exclamations ("Fuzzbang"). Coliseum always imbues its music with an intelligence and thoughtfulness, though — which translates into a thunderous but thought-provoking live show. Don't forget your earplugs. **Rae Alexandra**

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Chris Cain, 7 & 9 p.m., \$20.
The Saloon: 1232 Grant, San Francisco. Tom Bowers, 4 p.m.; Cathy Lemons, 9:30 p.m.

EXPERIMENTAL

Exploratorium: Pier 15, San Francisco. Resonance: Selections from Antarctica – Music from the Ice, w/ Cheryl E. Leonard & Phillip Greenleaf, 7 p.m.
The Luggage Store: 1007 Market, San Francisco. French Radio, Dapplegray, 8 p.m., \$6-\$10.

SOUL

Amoeba Music: 1855 Haight, San Francisco. Alice Russell, 5 p.m., free.
Yoshi's San Francisco: 1330 Fillmore, San Francisco. Alice Russell, 8 p.m., \$22.

FRIDAY 10/11

ROCK

Amnesia: 853 Valencia, San Francisco. The We

Shared Milk, Old Age, 6:30 p.m., \$7.
Bottom of the Hill: 1233 17th St., San Francisco. Sallie Ford & The Sound Outside, Wooden Indian Burial Ground, Down Dirty Shake, 9:30 p.m., \$12-\$14.
Cafe Du Nord: 2170 Market, San Francisco. No Captains, Build them to Break, The Bruises, Orchid Belly Dance, 9 p.m., \$10.
The Chapel: 777 Valencia St., San Francisco. Thee Oh Sees, OBN III's, The Blind Shake, Old Light, 8:30 p.m., \$15-\$18.
Elbo Room: 647 Valencia, San Francisco. Sabbat, Antebellum, Invocation War, Cardinal Wyrms, 9 p.m., \$12-\$15.
Hemlock Tavern: 1131 Polk, San Francisco. Tjut-juna, Permanent Collection, Groonies, 9:30 p.m., \$7.
The Independent: 628 Divisadero, San Francisco. An Evening with Steve Kilbey & Greg Dulli, plus Alain Johannes., \$30.
Rickshaw Stop: 155 Fell, San Francisco. Mike Donovan, Tal National, BreakArts, G. Green, 8 p.m., \$10.
Thee Parkside: 1600 17th St., San Francisco. Cold Eskimo, Telenovela, St. Marie of the Sea, 9 p.m., \$8.

DANCE

1015 Folsom: 1015 Folsom St., San Francisco. Mr. Oizo, MPH.D, DJ Dials, Mophono, Nitepl, 10 p.m., \$17.50 advance.

Amnesia: 853 Valencia, San Francisco. “Indie Slash,” w/ DJs Danny White & Rance, 10 p.m., \$5.

Audio Discotech: 316 11th St., San Francisco. Plastic Plates, Bit Funk, Lane 8, 9:30 p.m.

Balancoire: 2565 Mission St., San Francisco. “Heavy Duty,” w/ DJ Spun, DJ Jenö, Cosmic D, 9 p.m., \$10 (free before 11 p.m.).

BeatBox: 314 11th St., San Francisco. “Werq,” w/ DJ Escape, 10 p.m., \$5-\$10.

The Cafe: 2369 Market, San Francisco. “Boy Bar,” w/ DJ Matt Consola, 9 p.m., \$5.

Cat Club: 1190 Folsom, San Francisco. “Dark Shadows: Second Annual Masquerade Ball,” w/ DJs Daniel Skellington, Panic, Melting Girl, and Joe Radio, 9:30 p.m., \$7 (\$3 before 10

p.m.).

DNA Lounge: 375 11th St., San Francisco. “Turbo Drive,” w/ Delorean Overdrive, Kat Haus, Devon, MyKill, Sparkle, Tracer, Fact.50, Mr. Smith, 9:30 p.m., \$8.

F8: 1192 Folsom St., San Francisco. “Hidden Measure: 1-Year Anniversary,” w/ Gary Beck, Memnok, Mac Vaughn, Daya, Nayive, Thomas Treffry, Symn Bnjmn, 9 p.m., \$12-\$25.

Lone Star Saloon: 1354 Harrison, San Francisco. “Cubcake,” w/ DJ Medic, Second Friday of every month, 9 p.m.

Mighty: 119 Utah, San Francisco. VibeSquaD, Freddy Todd, Bogl, Ryury, 10 p.m., \$10 advance.

Monarch: 101 6th St., San Francisco. No Regular Play, Ghosts on Tape, Kimmy Le Funk, 9:30 p.m., \$10-\$20.

Public Works: 161 Erie, San Francisco. “Modular,” w/ Stephan Bodzin, Pedro Arbulu, MFYRS (in the main room), 9:30 p.m., \$12-\$20; “Odyssey: 2-Year Anniversary,” w/ Eli Escobar, Lloydski,

Robin Simmons (in the OddJob Loft), 9:30 p.m., \$15-\$20.

Qi Ultra Lounge: 917 Folsom St., San Francisco. “Fourth Annual Fleet or Flight,” Edgewood Center for Children & Families benefit with DJ Chucky Brown, presented by the Spinsters of San Francisco, 8 p.m., \$30-\$40 advance.

Ruby Skye: 420 Mason, San Francisco. Emma Hewitt, Ben Gold, 9 p.m., \$20-\$25 advance.

Vessel: 85 Campton, San Francisco. “A Night with Skills,” w/ Dylot, John Beaver, Blix Cannon, 10 p.m.

HIP-HOP

Hotel Utah: 500 Fourth St., San Francisco. “Poets & Empowerment,” w/ Aima the Dreamer, Davu Flint, Khafre Jay, Champlu, 9 p.m., \$10.

John Collins: 138 Minna, San Francisco. “Heart-beat,” w/ resident DJ Strategy, Second Friday of every month, 9 p.m., \$5 (free before 11

p.m).

Slim's: 333 11th St., San Francisco. Roach Gigz, Husalah, Bobby Brackins, The Goomba Circus, DJ Skimask, 9 p.m., \$19.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. Eve Fleishman & Joe Rathbone, 7 p.m.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Lucy Rose, Dresses, Magic Magic Roses, 9 p.m., \$10-\$12.

The Lost Church: 65 Capp St., San Francisco. Brian Belknap, 8 p.m., \$10.

Plough & Stars: 116 Clement, San Francisco. Rain or Shine, Charley Crockett, 9 p.m.

JAZZ

Bird & Beckett: 653 Chenery, San Francisco. Jimmy Ryan Quintet, Second Friday of every

month, 5:30 p.m., free.

Cafe Claude: 7 Claude, San Francisco. Nick Rossi Trio, 7:30 p.m., free.

Cafe Royale: 800 Post, San Francisco. Ken Husbands Jazz Trio, 9 p.m.

Cliff House: 1090 Point Lobos, San Francisco. Dick Fregulia's Good Vibes Quartet, 7 p.m.

Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free.

The Rite Spot Cafe: 2099 Folsom, San Francisco. Conscious Contact, 9 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco. Wil Blades & Jack Tone Riordan, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco. Jim Butler Group, 7:30 p.m., \$8.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. The Messenger Legacy, featuring Ralph Peterson, Donald Harrison, Brian Lynch, Billy Pierce, Donald Brown, and Reggie Workman., 8 & 10 p.m., \$25-\$31.

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INTERNATIONAL

Boom Boom Room: 1601 Fillmore, San Francisco. Debauche, Juno What?!, 9:30 p.m., \$15 advance.
Cigar Bar & Grill: 850 Montgomery, San Francisco. Mazacote, 8 p.m.
Pachamama Restaurant: 1630 Powell, San Francisco. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.
San Francisco Community Music Center: 544 Capp, San Francisco. Alejandro Ziegler Quartet, 8 p.m., \$10-\$15.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Kim Nalley Blues Band, 7:30 & 10 p.m., \$24.
The Saloon: 1232 Grant, San Francisco. Jinx Jones & The KingTones, 4 p.m.; Delta Wires, 9:30 p.m.

EXPERIMENTAL

Meridian Gallery: 535 Powell, San Francisco. Music for People & Thingamajigs, w/ Voicehandler, Bryan Day, 8 p.m., \$10-\$15.

SOUL

Edinburgh Castle: 950 Geary, San Francisco. "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.
The Knockout: 3223 Mission, San Francisco. "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, Second Friday of every month, 10 p.m., \$4.
Madrone Art Bar: 500 Divisadero, San Francisco. "Yo Momma: M.O.M. Weekend Edition," w/ DJ Gordo Cabeza, Second Friday of every month, 9 p.m., \$5 (free before 10 p.m.).
The Ramp: 855 Terry Francois, San Francisco. "Soul Soirée," w/ The Tony Saunders Band, 6 p.m.

SATURDAY 10/12

ROCK

Amnesia: 853 Valencia, San Francisco. Big Still, Roger!, 6 p.m.
Bender's: 806 S. Van Ness, San Francisco. Castle, Wild Eyes, 10 p.m., \$5.
Bottom of the Hill: 1233 17th St., San Francisco. Guitar Wolf, The Coathangers, Coward, 9:30 p.m., \$13-\$15.
The Chapel: 777 Valencia St., San Francisco. Thee Oh Sees, OBN III's, The Blind Shake, Dreamsalon, 8:30 p.m., \$15-\$18.
Connecticut Yankee: 100 Connecticut, San Francisco. Andrea & The Bad Sugar Daddies, Pelicanopolis, 10 p.m.
El Rio: 3158 Mission, San Francisco. The Spyral, Hot Lunch, Cool Ghouls, Feral Ohms, 4 p.m., \$8.
Hemlock Tavern: 1131 Polk, San Francisco. Peace Creep, Gaytheist, Monogamy Party, Sex Snobs,

9 p.m., \$7.

Hotel Utah: 500 Fourth St., San Francisco. Dylan Fox & The Wave, The Cabin Project, Wes Fox & The Loons, 9 p.m., \$10.

The Independent: 628 Divisadero, San Francisco. Marky Ramone's Blitzkrieg with Andrew W.K., Figo, The Meat Sluts, 9 p.m., \$25.

The Knockout: 3223 Mission, San Francisco. The Bar Feeders, Pollo Del Mar, Virgil Shaw, 10 p.m., \$5.

Slim's: 333 11th St., San Francisco. The Pretty Reckless, Heaven's Basement, Louna, 9 p.m., \$16.

DANCE

Audio Discotech: 316 11th St., San Francisco. Treasure Fingers, Spektor, Manics, 9:30 p.m.
Balancoire: 2565 Mission St., San Francisco. "Play It Cool," w/ Lovefingers, Guillaume Galuz, Matthew Howell, Derek Opperman, Avalon

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Emerson, 9 p.m., \$5.

BeatBox: 314 11th St., San Francisco. "Barracuda: Underwear Party," w/ DJs Russ Rich & Matt Stands, 9 p.m., \$6-\$10.

Cafe Flore: 2298 Market, San Francisco. "Bistrotheque," w/ DJ Ken Vulsion, 8 p.m., free.

Cat Club: 1190 Folsom, San Francisco. "Club Gossip: We Love Siouxsie," w/ DJs Melting Girl, Daniel Skellington, Damon, Shon, and Ryan B, 9 p.m., \$5-\$8 (free before 9:30 p.m.).

DNA Lounge: 375 11th St., San Francisco. "Bootie S.F.," w/ Elocnep, A+D, Ding Dong, Haute Mess, Ernie Trevino, JoeJoe, Myster C, Mr. Washington, Hubba Hubba Revue, more, 9 p.m., \$10-\$15.

Lookout: 3600 16th St., San Francisco. "Pink Mammoth Marathon," w/ David Harness, MoeMoe, Zach Walker, RawC, Derek Hena, 4 p.m., free before 9 p.m.

Mezzanine: 444 Jessie, San Francisco. "Tormenta

Tropical," w/ Jubilee, Oro11, DeeJay Theory, 10 p.m., \$5-\$10.

Mighty: 119 Utah, San Francisco. "Salted," w/ Miguel Migs, Julius Papp, guests, Second Saturday of every month, 10 p.m., \$10 before 11 p.m.

Monarch: 101 6th St., San Francisco. Disco Knights, Anthony Mansfield, DJ M3, Shiny Objects, 9 p.m.

Public Works: 161 Erie, San Francisco. "Distrikt: Pre-Decompression," w/ Ben Seagren, Matt Kramer, Darren Grayson, Paul Geddes, Brett Rubin, Syd Gris, Tamo, Jamie Schwabl, Atron, Peter Blick (in the main room), 9 p.m., \$10-\$20.

Q Bar: 456 Castro, San Francisco. "Shoop!," w/ DJs Tommy T & Bryan B, 9 p.m.

Rickshaw Stop: 155 Fell, San Francisco. "Cockblock: Super Heroes vs. Villains," w/ DJs C-Lektra & Kidd Sysko, 10 p.m., \$10. >>

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WEDNESDAY 10/09 AT 6PM, NO COVER!
CREPUSCULE
DJ 2LOOSE & DR. DUMDUM
POST PUNK/NEW WAVE/CINEMATIQUE
FOLLOWING AT 9PM, FREE!
DJS CLUTCH & SIKK LAFFTER PRESENT:
SF'S ONLY MUSICAL CHAIR DANCE PARTY!
R&B STOMPERS, INT'L STINGERS,
GIRL GROUP BUMPS & WEIRDO HUMPS!

THURSDAY 10/10 AT 7PM, FREE!
BORN 2 LATE! W/ DJ COOL JERK
60S/70S PSYCH, SOUL, FUNK, FUZZ
& FREAKOUTS FROM AROUND THE WORLD!
FOLLOWING AT 10PM, NO COVER!
FESTIVAL '68
ROCKSTEADY, EARLY REGGAE & SKA
SELECTORS: ADAM & SPECIAL GUESTS!

FRIDAY 10/11 AT 6PM, FREE!
((SHAKE APPEAL))
GROOVY 60S/70S DANCE PARTY!
GARAGE/SOUL/GLAM/PSYCH/ROCK'N'ROLL/YE-YE
FOLLOWING AT 10PM, \$5
LOOSE JOINTS!
DJ TOM THUMP/DAMON BELL/CENTPEDE
FUNK/SOUL/HIP-HOP/LATIN/AFRO-BEAT

SATURDAY 10/12 AT 6:30PM, \$5-10
WRITERS WITH DRINKS!
ADAM JOHNSON • KIM STANLEY
ROBINSON • DOUGLAS LAIN
KIM WONG KELTNER • DENNIS MCFARLAND
FOLLOWING AT 10PM, \$5
EL SUPERRITMO!
W/ ROGER MAS Y EL KOOL KYLE
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 10/13 AT 7PM, \$5
LITQUAKE PRESENTS
BARELY PUBLISHED AUTHORS
FOLLOWING AT 9PM, \$8
OLD LIGHT • KELLEY STOLTZ • VIRGIL SHAW

MONDAY 10/14 AT 6PM, FREE!
SO, YOU THINK YOU KNOW MARK TWAIN?
BOOK RELEASE & TRIVIA!
FOLLOWING AT 9PM, FREE!
RONCO VS. K-TEL
AS SEEN ON TV!
60S, 70S, SOUL, POP, ROCK, BUBBLEGUM, GARAGE

TUESDAY 10/15 AT 6PM, \$5
POETRY WORLD SERIES:
LITQUAKE EDITION
EMCEE: WILL DURST
FOLLOWING AT 9:30PM, FREE!
"LOST & FOUND"
DEEP & SWEET 60S SOUL
DJS LUCKY, PRIMO & FRIENDS

WEDNESDAY 10/16 AT 7PM, FREE!
GOODREADS LITQUIZ
FOLLOWING AT 9PM, FREE!
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WEDNESDAY OCTOBER 9, 2013 \$10
* * **INDUBIOUS** * *
Plus: * * **NATIVE ELEMENTS** * *
Special Wednesday Roots Reggae Throwdown!
THURSDAY OCTOBER 10, 2013 \$10 (ADV)
* * **PAMELA PARKER BAND** * *
With: * * **JELLY BREAD** * *
"Original Classic Rock for the New Millennium"

FRIDAY OCTOBER 11th & SATURDAY OCTOBER 12th, 2013 \$15
(Going late from 9:30pm 'til 3:45am)
* * **DEBAUCHE** * *
("Russian Mafia Band")
"It's their debut shows in the west coast - 'direct from New Orleans' for debauched nights of mayhem"
Plus: * * **JUNO WHAT?! *** * * (FRIDAY)
* * **SCARY LITTLE FRIENDS** * * (SATURDAY)
This Becomes a
* * * **DARK STAR ORCHESTRA AFTER-PARTY SHOW** * * *

SUNDAY OCTOBER 13, 2013 FREE!
(Going from 9pm 'til 2am)
* * **RETURN OF THE CYPHER** * * (ROTC)
SF HIP-HOP TALENT SHOWCASE & FREE SUNDAY NIGHT DANCE PARTY
Feat: * **DJ KEVVY KEV** *
Plus: * **DAVU & BOTTOM HAMMER** *
TUESDAY OCTOBER 15, 2013 \$5
(FUSION, BLUES, ROCK, REGGAE, PSYCH)
* * **ZUHG** * *
A full night of kick-ass up-and-coming local Bay Area talent for only \$5!
WEDNESDAY OCTOBER 16, 2013 \$5
* * **SOUL TRAIN REVIVAL** * *
W/ ZIEK McCARTER & THE REVIVAL BAND
FRIDAY OCTOBER 18, 2013 \$12 (ADV)
(Going Late Night! from 9:30pm 'til 2:45am+)
* * **RONKAT'S KATDELIC** * *
(of 'P Funk Allstars') * *
Plus: * **SOUL MECHANIX** *
and: DJ BE SMILEY
RonKat's unique showmanship and singularly energized music style brings a powerful sound and a funk to his show that is incomparable. Make 'Em Dance!
SATURDAY OCTOBER 19, 2013 \$10 (ADV)
(GOING FROM 9:30 PM TIL 2:30AM+)
* * **THE VODOO FIX** * *
* * **HIDDEN IN THE SUN** * *
TUESDAY OCTOBER 22, 2013 \$8 (ADV)
* * **WESLEY MORGAN & SWAMP NOIR** * * *

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FREE EVERY SUNDAY!
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Elbo Room

WED 10/9 9PM FREE
Commune presents
RELIGIOUS GIRLS
GRILL CLOTH, URTHDANCE and **POPGANG DJS**

THUR 10/10 9:30PM \$5 B4 10:30PM \$8 AFTER
Afro-Tropi-Electric-Samba-Funk
AFROLICIOUS
with DJs/Hosts **PLEASUREMAKER & SENOR OZ** and **RESIDENT PERCUSSIONISTS**

FRI 10/11 9PM \$12 ADV \$15 DOOR
Nuclear War Now! presents
SABBAT
(from Japan/West Coast exclusive show) plus **ANTEBELLUM** (San Diego) **INVOCATION WAR** (San Diego) and **CARDINAL WYRM**

SAT 10/12 10PM \$5 B4 11PM \$10 AFTER
Bersa Discos presents
TORMENTA TROPICAL JUBILEE (Mixpak/NYC) with **RESIDENT DJS ORO 11 & DEEJAY THEORY** (Bersa Discos)

SUN 10/13 9PM \$7 ADV \$10 DOOR
DUB MISSION presents
a night of future dubwise riddims with debut performances by **DIGITALDUBS** (Brazil's # 1 Reggae Sound System) and **VIBRATION LAB** (U.K.) plus **DJ SEP**

MON 10/14 9PM \$7
Elbo Room presents
SLV (Of Pistolera) plus **SNOW ANGEL**

TUE 10/15 9PM \$7
B/WAX Fat Tuesdays presents
PORRETA - ALL NIGHT FORRO PARTY with **RESIDENTS LUCIO K. CARIOCA**, and **MC P SHOT**

WED 10/16 9PM \$10 ADV \$12 DOOR
Elbo Room presents
QUINTRON & MISS PUSSYCAT (Goner Records) **ZZZ** (Amsterdam), **CAVE**

THUR 10/17 9:30PM \$5 B4 10:30PM \$8 AFTER
Afro-Tropi-Electric-Samba-Funk
AFROLICIOUS
with DJs/Hosts **PLEASUREMAKER & SENOR OZ** and **RESIDENT PERCUSSIONISTS**

FRI 10/18 10/18 EARLY SHOW 6:30-9PM LATE SHOW 10PM \$10
EARLY SHOW
LITERARY DEATH MATCH
LATE SHOW
Z-MAN & AGENT STRIK9 and **AWOL ONE** and (co-headline) plus **TRUNK DRANK**, **GRAND KILLA CON** and **DJ QUEST**

SAT 10/19 10/19 EARLY SHOW 6-7PM FREE LATE SHOW 10PM \$10
EARLY SHOW
LITQUAKE LITCRAWL (Spoken Word)
LATE SHOW
Spinning 60s Soul 45s
SATURDAY NIGHT SOUL PARTY with DJs **LUCKY, PAUL PAUL, PHENGREN OSWALD** (\$5 discount in semi-formal attire)

SUN 10/20 9PM FREE B4 9:30PM \$6 ADV \$8 AFTER
DUB MISSION presents
the best in dub, roots reggae & dancehall with **DJ SEP, VINNIE ESPARZA** and special guest **WISDOM**
ADVANCED TICKETS: BROWN/PAPER/TICKETS.COM

ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH

Ruby Skye: 420 Mason, San Francisco. "World Town," w/ QuLINEZ, Norman Doray, Trevor Simpson, 9 p.m., \$20 advance.

SOMA StrEat Food Park: 428 11th St., San Francisco. "Local Flavour," w/ DJs Tyrel Williams, Blue Soul, Dao & Pwny, Benjamin Valley, Andy Kershaw, Bob Campbell, Darrell Tenaglia, Menage à Moi, and more, plus local art and food, noon-midnight, free.

The Stud: 399 Ninth St., San Francisco. "Frolic: A Celebration of Costume & Dance," w/ resident DJ NeonBunny, Second Saturday of every month, 8 p.m., \$8 (\$4 in costume).

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, San Francisco. "Warm Leatherette," w/ Profligate, Samantha Vacation, Justin Anastasi, Nihar, Jason P, Dreamweapon, 10 p.m., \$10.

Temple: 540 Howard, San Francisco. Dirtyloud, Lucas Med, BMFJ, Wes Kraven, J-Trip, DVS, 10 p.m., \$20.

Vessel: 85 Campton, San Francisco. Tristan

Sweetwater

MUSIC HALL

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WED 10/9 7PM \$17 ADV / \$19 DOOR
MUSTACHE HARBOR

THUR 10/10 7PM \$37 ADV / \$42 DOOR
CAPELTON WITH SOL DOC

FRI 10/11 7PM \$67 ADV & DOOR
SWEET BLUES A CONCERT IN CELEBRATION OF MICHAEL BLOOMFIELD

MON 10/14 6PM \$17 ADV / \$19 DOOR
EARL THOMAS & FRIENDS RAISE THE ROOF EURO STYLE!

WEDS 10/16 7PM \$12 ADV / \$14 DOOR
GLENN JONES
(AMERICAN PRIMITIVE GUITARIST)

THUR 10/17 7PM \$22 ADV / \$24 DOOR
STU ALLEN & MARS HOTEL

FRI 10/18 7PM \$14 ADV / \$17 DOOR
JERRY JOSEPH & THE JACKMORMONS WITH THE HEAVY GUILT AND JEFF CROSBY & THE REFUGEES

SAT 10/19 7PM \$22 ADV / \$27 DOOR
HOUSE OF FLOYD

THUR 10/24 7PM \$20 ADV / \$25 DOOR
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Garner, Clinton VanSciver, 10 p.m., \$10-\$30.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco. "The 45 Sessions," w/ DJ Platurn & DeeJay Saurus, 10 p.m., free.

John Colins: 138 Minna, San Francisco. "Second Saturdays," w/ resident DJ Matt Cali, Second Saturday of every month, 10 p.m., free.

Milk Bar: 1840 Haight, San Francisco. CBG (Chill Black Guys), 9 p.m., \$5.

Mission Cultural Center for Latino Arts: 2868 Mission, San Francisco. "Raices del Barrio," MCCLA benefit with music by Cempoalli 20, Kaila Love, Chhoti Maa, and MADlines, 7:30 p.m., \$13.

ACOUSTIC

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Luce, Victoria George, David Luning, 9 p.m., \$12-\$15.

The Plough and the SCARS

WEDNESDAY 10/9
TBD

THURSDAY 10/10
SET DANCING
JOHN CAUFIELD AND FRIENDS

FRIDAY 10/11
SPIRIT VIBRATIONS PRESENTS RAIN OR SHINE + CHARLEY CROCKETT

SATURDAY 10/12
CROSSCUT

SUNDAY 10/13
SEISIÚN
DARCY NOONAN, RICHARD MANDEL, JACK GILDER & FRIENDS

MONDAY 10/14
HAPPY HOUR ALL DAY FREE POOL

TUESDAY 10/15
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T	BLACK TUESDAYS
W	WICKED WEDNESDAYS
TH	BUILT FOR SPEED
F	PUNK AS FUCK
SA	I♥WET PANTIES
SU	HEART & SOUL

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MON - WED 2PM-2AM
THURS & FRI 11AM-2AM, SAT & SUN 1PM-2AM

Cafe Du Nord: 2170 Market, San Francisco. Joe Pug, Vandaveer, K.C. Turner, 9:30 p.m., \$12-\$14.
The Riptide: 3639 Taraval, San Francisco. Rustangs, 9:30 p.m., free.
Thee Parkside: 1600 17th St., San Francisco. Austin Lucas, Lee Bains III & The Glory Fires, TV Mike & The Scarecrows, 9 p.m., \$10.

JAZZ

Cafe Claude: 7 Claude, San Francisco. The Monroe

Trio, 7:30 p.m., free.
Cafe Royale: 800 Post, San Francisco. JBM Jazz Group, 9 p.m.
Cigar Bar & Grill: 850 Montgomery, San Francisco. Josh Jones Latin Jazz Ensemble, 8 p.m.
Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Bill “Doc” Webster & Jazz Nostalgia, 7:30 p.m., free.
The Royal Cuckoo: 3202 Mission, San Francisco. Steve Lucky & Carmen Getit, 7:30 p.m., free.
Savanna Jazz Club: 2937 Mission, San Francisco.

Gina Harris & Torbie Phillips, 7:30 p.m., \$8.
Yoshi’s San Francisco: 1330 Fillmore, San Francisco. Fourplay, 8 & 10 p.m., \$35.
Zingari: 501 Post, San Francisco. Brenda Reed, 8 p.m., free.

INTERNATIONAL

Boom Boom Room: 1601 Fillmore, San Francisco. Debauche, Scary Little Friends, 9:30 p.m., \$15 advance.

Cafe Cocomo: 650 Indiana, San Francisco. Elio Revé y Su Charangon, 10 p.m., \$30 advance.
KZV Armenian School: 825 Brotherhood Way, San Francisco. Chookasian Armenian Concert Ensemble, 7:30 p.m., \$15-\$30.
The Ramp: 855 Terry Francois, San Francisco. Alexis y la Original, 5:30 p.m.
Roccapulco Supper Club: 3140 Mission, San Francisco. Don Chezina, Punta Cartel, 8 p.m.
St. Cyprian’s Episcopal Church: 2097 Turk, San

Francisco. “Legends of the Celtic Harp,” w/ Patrick Ball, Lisa Lynne, and Aryeh Frankfurter, 8 p.m., \$12-\$17.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Sugaray Rayford, 7:30 & 10 p.m., \$22.
Plough & Stars: 116 Clement, San Francisco. Crosscut, 9 p.m.
The Saloon: 1232 Grant, San Francisco. Dave Workman, Second Saturday of every month, 4 p.m.; Barry “The Fish” Melton Band, 9:30 p.m.

EXPERIMENTAL

Meridian Gallery: 535 Powell, San Francisco. Music for People & Thingamajigs, w/ Fred Frith & Sudhu Tewari, Tim Phillips, Todd Lerew, 8 p.m., \$10-\$15.

SUNDAY 10/13

ROCK

Amnesia: 853 Valencia, San Francisco. Sweat Lodge, The Steganothings, Devon McClive, 8 p.m., \$7.
DNA Lounge: 375 11th St., San Francisco. The Legendary Pink Dots, Orbit Service, Big City Orchestra, DJs Decay & Sage, 9 p.m., \$20-\$25.
El Rio: 3158 Mission, San Francisco. Vows, Dead Panzies, Tears Club, 8 p.m., \$6-\$10.
Hemlock Tavern: 1131 Polk, San Francisco. IA-MOGB, Aberrant Phase, Gladiators Eat Fire, 8:30 p.m., \$6.
Slim’s: 333 11th St., San Francisco. King Khan & The Shrines, HellShovel, Slipping Into Darkness, 8 p.m., \$16.
Yoshi’s San Francisco: 1330 Fillmore, San Francisco. Peter Murphy (performing Bauhaus), 7 & 10 p.m., \$30-\$65.

>>

Acid House Rock

PRIMAL SCREAM

With The Black Ryder and DJ Omar Perez. 9 p.m. Friday, Oct. 11, at Regency Ballroom. \$30-\$33; regencyballroom.com.
Primal Scream might not be the U.K.’s best rock band, but it’s certainly the country’s most innovative. That’s because of the group’s willingness to augment its ’70s-era rock ‘n’ roll with wildly divergent influences pulled from the ’90s rave scene: tripped-out acid house, aggressive Fatboy Slim-inspired breakbeats, and druggy sampledelia. Now, the group is back with a new LP, *More Light*, a return to roots that strips off all the electronic gloss for a shambling, gospel-tinged message about the inequalities of the modern world. The new direction is big in character, so expect the band to deliver something large when it plays the Regency Ballroom this Friday.
Derek Opperman



Niall O'Brien

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DANCE

Cafe Cocomo: 650 Indiana, San Francisco. Decompression 2013: Heat the Street Faire, noon.

Elbo Room: 647 Valencia, San Francisco. "Dub Mission," w/ Digitaldubs, Vibration Lab, DJ Sep, 9 p.m., \$7-\$10.

The EndUp: 401 Sixth St., San Francisco. "The Rhythm Room: Knocktoberfest," w/ Rick Preston, Cris Herrera, Brian Salazar, C.J. Larsen, J Funk, Nick Garcia, Mike Tyler, 8 p.m., \$15-\$20.

F8: 1192 Folsom St., San Francisco. "Stamina Sundays," w/ Cyantific, Lukeino, Jamal, 10 p.m., free.

Holy Cow: 1535 Folsom, San Francisco. "Honey Sundays," w/ Honey Soundsystem & guests, 9 p.m. continues through Oct. 20, \$5-\$10.

The Independent: 628 Divisadero, San Francisco. Griz, Two Fresh, Anvil Smith, 8 p.m., \$20.

The Knockout: 3223 Mission, San Francisco.

"Sweater Funk," 10 p.m., free.

Q Bar: 456 Castro, San Francisco. "Gigante," 8 p.m., free.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco. "Return of the Cypher," 9:30 p.m., free.

Ruby Skye: 420 Mason, San Francisco. "The Ol' Skool House Party," w/ Naughty by Nature, plus DJs Pos Red, Supreme, and C.J. Flash, 10 p.m., \$30 advance.

ACOUSTIC

Cafe Du Nord: 2170 Market, San Francisco. Tony Lucca, Jenn Grinels, Shawn Brown, 8 p.m., \$15.

The Chapel: 777 Valencia St., San Francisco. KT Tunstall, Brian Lopez, 9 p.m., \$25-\$30.

Hotel Utah: 500 Fourth St., San Francisco. Steve

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OCTOBER 19-20, 2013

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The raw energy captured on *Celebration Rock* is well balanced with a much bigger sound and showcases the Vancouver duo's growth as songwriters.
Live at Treasure Island Music Fest 10/20!



STRFKR
Miracle Mile
POLYVINYL RECORDS

12⁹⁸ CD

Miracle Mile is a record with swirling keyboards that take you up, down, and all around, rhythmic guitars, irresistible basslines, and drums that keep an unrelenting beat.
Live at Treasure Island Music Fest 10/20!

SALE ENDS 10/29/13

LIVE SHOWS CALENDAR

SAN FRANCISCO - ALL SHOWS ARE FREE & ALL-AGES!

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Kaul, Teja Gerken, Jared Clifton, 8 p.m., \$8.
Plough & Stars: 116 Clement, San Francisco. Seisiún with Darcy Noonan, Richard Mandel, and Jack Gilder, 9 p.m.

JAZZ

Bird & Beckett: 653 Chenery, San Francisco. Retro Blue, 4:30 & 5:30 p.m., free/donation.
Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30 p.m., free.
Zingari: 501 Post, San Francisco. Kitt Weagant, 7:30 p.m., free.

INTERNATIONAL

El Rio: 3158 Mission, San Francisco. "Salsa Sundays," Second and Fourth Sunday of every month, 3 p.m., \$8-\$10.
The Ramp: 855 Terry Francois, San Francisco. BrazilVox, 5:30 p.m.
Thirsty Bear Brewing Company: 661 Howard, San Francisco. "The Flamenco Room," 7:30 & 8:30 p.m.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Jason King Band, 7 & 9 p.m., \$15.
The Saloon: 1232 Grant, San Francisco. Blues Power, 4 p.m.; The Door Slammers, 9:30 p.m.

MONDAY 10/14

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Overseas, Radar Brothers, 9:30 p.m., \$15.
Brick & Mortar Music Hall: 1710 Mission, San Francisco. Brasil, Vum, CIVC, Drab Majesty, DJs Neil Martinson & Mashhi Mashhi, 9 p.m., \$5-\$7.
DNA Lounge: 375 11th St., San Francisco. Fucked Up, Tony Molina, 8:30 p.m., \$15.
Elbo Room: 647 Valencia, San Francisco. SLV, Snow Angel, 9 p.m., \$7.

DANCE

DNA Lounge: 375 11th St., San Francisco. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
Q Bar: 456 Castro, San Francisco. "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF: 424 Haight, San Francisco. "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Toshio Hirano, Second Monday of every month, 9 p.m., free.
Fiddler's Green: 1333 Columbus, San Francisco. Terry Savastano, 9:30 p.m., free/donation.
Hotel Utah: 500 Fourth St., San Francisco. Open mic with Brendan Getzell, 8 p.m., free.
The Saloon: 1232 Grant, San Francisco. Peter Lindman, 4 p.m.

JAZZ

Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7 p.m., free.
The Union Room at Biscuits and Blues: 401 Mason, San Francisco. The Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.
Zingari: 501 Post, San Francisco. Gayle Wilhelm, 7:30 p.m., free.

REGGAE

Skylark Bar: 3089 16th St., San Francisco. "Skylarking," w/ I&I Vibration, 10 p.m., free.

TUESDAY 10/15

ROCK

Amnesia: 853 Valencia, San Francisco. Major Powers & The Lo-Fi Symphony, Tiger Honey Pot, The Lurk, 9 p.m., \$8-\$10.
Bottom of the Hill: 1233 17th St., San Francisco. Har Mar Superstar, Harold Ray Live in Concert, Michael Gaughan, The Reefer Twins, 9 p.m., \$10-\$12.
Brick & Mortar Music Hall: 1710 Mission, San Francisco. Halsted, Churches, Buckeye Knoll, 9 p.m., \$5-\$8.
DNA Lounge: 375 11th St., San Francisco. Diamond Head, Raven, Vulture, Owl, 8 p.m., \$20-\$25.
Hemlock Tavern: 1131 Polk, San Francisco. Disappearing People, Creepers, Buffalo Tooth, Sutra, 8 p.m., \$7.
Hotel Utah: 500 Fourth St., San Francisco. The Jaunting Martyrs, Kitten Grenade, Blood Party, Coffee Shop Dropout, 9 p.m., \$6.
The Knockout: 3223 Mission, San Francisco. War Child, Catacomb Creeps, Rock Bottom, DJ Handlebars, 9:30 p.m., \$7.
Thee Parkside: 1600 17th St., San Francisco. The Body, The New Trust, Know Secrets, 8 p.m., \$8.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.
Q Bar: 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.
Underground SF: 424 Haight, San Francisco. "Shelter," 10 p.m., free.

HIP-HOP

Skylark Bar: 3089 16th St., San Francisco. "True Skool Tuesdays," w/ DJ Ren the Vinyl Archaeologist, 10 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. Songwriter-in-Residence: Olivia Clayton, 7 p.m. continues through Oct. 29.
Plough & Stars: 116 Clement, San Francisco. Seisiún with Autumn Rhodes & Pat O'Donnell, 9 p.m.
Rickshaw Stop: 155 Fell, San Francisco. Tim Kashner, Laura Stevenson, Jake Bellows, 8 p.m., \$15.
The Rite Spot Cafe: 2099 Folsom, San Francisco. Drizzoletto, 8:30 p.m., free.

JAZZ

Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. M.B. Hanif & The Sound Voyagers, 7:30 p.m., free.
Le Colonial: 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.
Verdi Club: 2424 Mariposa, San Francisco. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, San Francisco. "Descarga S.F.," w/ DJs Hong & Good Sho, 8 p.m., \$12.
Elbo Room: 647 Valencia, San Francisco. "Por-reta!," all night forro party with DJs Carioca & Lucio K, Third Tuesday of every month, 9 p.m., \$7.
F8: 1192 Folsom St., San Francisco. "Underground Nomads," w/ rotating resident DJs Cheb i Sab-bah, Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

REGGAE

Milk Bar: 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. John Garcia Band, 7 & 9 p.m., \$15.
The Saloon: 1232 Grant, San Francisco. Lisa Kindred, Third Tuesday of every month, 9:30 p.m.

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By Dan Savage

I visited Halifax, Nova Scotia, last week — for my geographically illiterate fellow Americans, Halifax is the biggest city on Canada's Atlantic coast — to help celebrate the 20th anniversary of the founding of the *Coast*, Halifax's kick-ass alternative weekly newspaper. The paper brought me to town to do Savage Love Live. I took questions for two hours in the auditorium of a brand-new Halifax high school that has a full bar. (First you have socialized medicine, and then marriage equality, and now bars in high schools — what's not to love about Canada? Oh, right: Stephen Harper, tar sands, porn laws.) The place was packed, the audience was rowdy, and things got dirty. Here's a selection of Halifax's questions and my answers...

Current celebrity crush?
Jorge Mario Bergoglio.

My boyfriend broke up with me 10 times over the last two years. But this time, he says he's committed. Am I stupid?
You may or may not be stupid (impossible to tell from a short question written on a green index card), but you do meet a popular-if-some-what-annoying-but-sometimes-eerily-accurate definition of insanity: doing the same thing over and over again — doing this boyfriend of yours over and over again — and expecting different results. Tell him this chance is his last, and don't take him back a 12th time.

My partner is obsessed with Shania. He's gay. Is this normal?
It's gay normal. Sometimes it's a Shania, sometimes it's a Cher, sometimes it's a Gaga or a Madonna or a Rihanna. My gay husband is currently obsessed with a Katy Perry. Maybe you and I should start a support group?

Anal rose budding videos — your reaction?
O_o

Married straight lady. My husband recently told me that he is bisexual. I couldn't imagine something hotter! But he is also EXTREMELY monogamous. Suggestions? I want to have fun with this!
Strap-ons — like the ones they sell at Venus Envy, Halifax's education-oriented sex shop and bookstore — are fun. Or, hey, you could push your husband to adopt the "gay normal" definition of monogamy: If you two have threesomes only with each other and one hot bi guy, then all your threesomes are EXTREMELY monogamous.

I'm a kinky, poly guy who meets awesome kinky, poly girls on the Internet. Everything is great, except I never know when or if to go in for a first kiss. With my girlfriend, it took me six months to build up the courage! Thanks!
None of the kinky, poly girls I've met in Seattle, New York, Portland, San Francisco, Madison, Toronto, Vancouver, Chicago, etc. are what you would call shy. So I bet if you told the kinky, poly girls of Halifax during your pre-meeting, Internet-enabled conversations that you prefer to let the KPGs you're with make the first move — including going in for that first kiss — you won't have to worry about making the first move.

Will you tell us about your first sexual experience?
Nope.

Is it weird that I, the girl, want to have sex more than my boyfriend?
Nope.

Is it inappropriate for me to flirt and attempt to have an affair with a married co-worker?
Yep. Affairs with married co-workers are hot in theory and messy in practice. I would urge you to be careful — and considerate. Maybe this guy is dying to cheat on his wife, maybe he's looking for someone to cheat with, but if you sense that he really, really wants to stay faithful and your flirtatious attentions are (1) torture for him but (2) harder and harder to resist, do him, his wife, and your karma a favor and go fuck someone else.

What ground rules should be set for a friends-with-benefits situation?
The most important ground rule: Be friends. Too many people are pointedly unfriendly to their FWBs because they don't want their FWBs "getting the wrong idea," i.e., they don't want their FWBs to think they might be interested in something more serious. The result? Lots of FWB situations are all B and no F. No friendly gestures (friends sometimes give each other gifts), no friendly assistance (friends sometimes help each other move), no friendly concern (friends are there for each other during a crisis). Don't want your FWB to get the wrong idea about your intentions? Use your words to tell your FWB that a serious romance isn't in the cards. Then make a good-faith effort to be a friend to your FWB.

Any plans to retire?
Give up an advice column? No way. It's too sweet a gig. They'll have to pry my column from my cold, dead hands just like they pried Ann Landers's column from hers.

How do I make cum taste better?
"Cum" is not a word. We don't have three-letter alternate spellings for other four-letter words that have sexual and nonsexual meanings. You wouldn't write "I know this guy who sucks and he's a mean dick, but he's so fucking hot, I want to suk his dik." So there's no need to misspell "come" to give it a sexual connotation. The proper spelling works just fine. But in answer to your question: Come is an acquired taste. No one likes Guinness the first time they drink it, right? But soon you're happily knocking back pints of the stuff. Same goes for come.

My partner is a neat freak and a control freak in everyday life, but in bed she's a whore. Is this normal?
Nope, but it sounds awesome — dirty sex is always more fun in a spotlessly clean apartment.

Is it true that some men like a finger in the butt during a blowjob?
It is true that some men like a finger in the butt during a blowjob. Some men like two fingers, some like more. Some men like it in the butt generally. How to determine if the man you're blowing likes a finger in the butt? Take his dick out of your mouth and ask.

Thanks, Halifax, for such a great evening. And congrats to Kyle and Christine and everyone at the *Coast* on 20 great years!

The new Savage Lovecast season starts Oct. 22 at savagelovecast.com.

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The following individual is doing business as SHANTI CATS & DOGS 545 Arch St. San Francisco, CA :94132 This business is conducted by an individual The registrant commenced to transact business under the above-listed fictitious business name on September 16, 2013. Barbara Da Fonseca Pedroza This statement was filed with the Deputy County Clerk Maribel Jaldon of the City and County of San Francisco 9/18. 9/25. 10/2, 10/9

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The following individual is doing business as Little Vietnam Cafe 309 6th Ave. San Francisco, CA :94118 This business is conducted by an LLC. The registrant commenced to transact business under the above-listed fictitious business name on September 13, 2013. OmahaGroup (LLC) This statement was filed with the Deputy County Clerk Jennifer Wong of the City and County of San Francisco 10/2, 10/9, 10/16, 10/23

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